

THE Moving Picture World

The Official Organ of the Moving Picture Exhibitors' Association.

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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August 10, 1907

Price, 10 Cents

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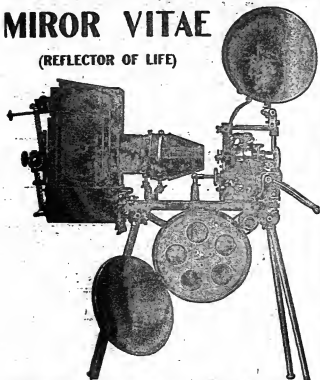
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**FILMS—BY THE SUBJECT OR FOOT?**

It does good sometimes to castigate our friends as well as our enemies. Our editorial of last week has brought us a number of letters and particulars for which we have been asking since the first number of the MOVING PICTURE WORLD. Old birds are sometimes caught with chaff; but if they escape, they are very chary of looking at it in the future. We now understand from the information in our possession, that films are sold by the *subject*, not by the *foot length*, in America. The general loss on the published figures are about 5 per cent. of the total, and this is caused by some portion of the film having to be cut out to comply with American ideas and the public censorship. For instance, a film comes over from Europe of say 1,000 feet in length. The subject is superb, all except a small portion (say of 30 to 40 feet) which depicts a murder, or shooting, or stabbing; this has to be cut out. The manufacturers will not do this, the importers must, or, if the film is sold in full length, the buyer has to cut it out. Some kind of censorship needs to be exercised, hence three, four or five per cent. of the film is cut away. The importers have to pay for the whole, and it cannot be expected that they should be the losers. Again we learn that the length is only approximate, and is *not guaranteed to be full length*. Catalogues and printed matter distinctly state that such are the only terms on which they can be purchased, so that no one is injured. The renters, as a rule, are aware of these conditions, and accept them. There are only two in New York who use the gauge, is what we found on a hasty run round the city, and we learned that our informant of last week had been the proverbial kicker from the commencement.

Under these circumstances we were rather harsh in our criticisms, and hasten to make the *amende honorable*.

COPIES OF NO. 1.

Have any of our readers got spare copies of No. 1 on hand? We have several times stated, No. 1 was entirely monopolized and is out of print. We have so many demands for this copy that we are willing to give subscribers an extension of three months to their subscription for every clean copy they will return to us. To non-subscribers we will extend the same privilege, fifty cents for each clean copy, three months subscription.

IMPORTANT.—We go to press on Thursdays and copies are supplied to the wholesale trade on Friday mornings. All matter, or advertisements for insertion in current issue should reach our offices **not later than the FIRST POST THURSDAY MORNING**, and if proofs are required, **not later than NOON MONDAY.**

The Cinematograph in Science and Education.

Its Value In Surgical Demonstrations.

By CHARLES URBAN, F.Z.S., London, Eng.

Continued from page 342.

Perhaps this field is the most important of all. Surgical science is of no country, and pictures speak a universal language. One of the most important parts of the training of a doctor is the witnessing of operations. The cinematograph now renders it possible to reproduce endlessly, under circumstances which permit of most close and leisurely study, scenes which formerly could only be witnessed in the operating theaters of our hospitals.

A great surgeon performs a difficult operation with perfect success, and those who witness it cherish the memory of that exhibition of skill as long as they live; but what of the enormous multitudes who have no opportunities of seeing it? Even of those who were privileged, many would wish to see it again, if only to imprint more indelibly on their minds the way in which the work was done.

Major surgical operations which occur but at long intervals are only seen in their entirety by perhaps half a dozen privileged surgeons who are near the operating table, and each of that half dozen is only able to concentrate his interest on one phase of the operation—method, position, formation or growth under demonstration. It is impossible for him, under non-cinematographic conditions, to note all the proceedings, and he may never have another opportunity before a call in a similar direction is made upon his own proficiency.

By means of the cinematograph the situation is reversed. Rare, difficult and delicate operations are reproduced for the enlightenment of students the world over. Six thousand—sixty thousand—can now witness these demonstrations of professional genius, however complex, not once, for a few minutes, when the mind cannot fix all the important points, but repeatedly, until every detail is memorized. These rare major operations, which a student might wait years to see, are caught in every phase by the camera and held for reference at any time.

While the object of the cinematograph is to teach, it can never demonstrate the whole field of surgery, and it is therefore reserved for special procedures. In major operations, where every action of the operating surgeon is premeditated and precise, every detail and maneuver that is not indispensable is suppressed, and only the more important parts of the operation are cinematographically necessary. The rest can better be demonstrated by fixed projections, photographs, or drawings. By use of the cinematograph, the student may study the methods of the greatest surgeons of all nations.

Dr. Doyen (Paris) has for the past ten years applied cinematography to record rare and difficult surgical operations, and claims that by carefully watching the films it is possible to see where time—always of vast importance in major operations—can be saved.

My reason for quoting solely from Dr. Doyen's lectures is that his operations during the past eight years furnish the only successful demonstrations of the adoption of cinematography in operative surgery.

In so doing, I venture to ask of the British and other schools of surgery an unbiased consideration of the subject. The cases I am prepared to submit will, I hold, conclusively prove the usefulness of this means of recording the major operations of our own surgeons.

By arrangement with Dr. Doyen, from whom we have received the exclusive rights, we are now in a position to place before the surgical profession the cinematographic results of his labors. Particulars of his operative surgery, enumerated in special pamphlets for the consideration of the medical profession, with lists of films, instruments, and stereoscopic fixed slides, are now being prepared, and will be forwarded to any member of the medical profession on application, in America, to Kleine Optical Company, Chicago, or New York.

We cannot do better, in pointing out the utility of cinematography to modern science, than cite the following extract from a lecture delivered by Dr. Doyen at the International Congress of Medicine, at Madrid, in 1901: "The first time I brought to your notice the cinematograph as a method of teaching and demonstrating the technique of operative surgery was at the meeting of the British Medical Association at Edinburgh, in 1898.

"Other demonstrations took place: In 1899 at Monaco, under the patronage of H.S.H. Prince Albert the First, and again the same year at the University of Kiel, by order of H.L.M. Emperor William the Second, and at the International Congress of Gynecology at Amsterdam; at the International Congress of the Medical Press at Paris, and at the Gynecological Society of London, in 1900; at the British Medical Association at Cheltenham, in 1901; the Exhibition of Methods for the Advance of Medical Science at Berlin, where I was presented by the committee with a gold medal for my new cinematograph and its use in the teaching of operative surgery, in 1902; and in the same year at the Polytechnic Museum at Moscow. These demonstrations, I say, have proved beyond doubt the value of this new method of teaching.

"My first demonstrations raised much criticism, but in spite of it I have continued to advance my project.

"You will shortly be able to judge for yourselves whether animated photography is of assistance in the teaching of operative surgery. You will see how the cinematograph fills up a gap that is noticeable in other methods of demonstration.

"One example will suffice. The least understood of all my instruments is the *ecraseur*. You are able to see it used in the operations that I am going to throw upon the screen. You will better understand the advantages and manipulation of this instrument in checking hemorrhage by glancing at the moving picture for a few moments than by perusal of all the literature that I have published on the subject. You will see that the thickness of the pedicle is reduced almost without effort to the thickness of the fibro cellular tissues in a few seconds, these tissues alone resisting the enormous pressure of nearly 2,000 kilos."

"You must notice, also, that many hundreds of people may follow the details of an abdominal hysteriotomy upon the screen of the cinematograph, whereas only a handful can view the operation on the living subject, and the majority of these imperfectly.

"It would appear from this that the cinematograph would be of great value in the course on operative surgery that all students should attend before entering the operating theater. In this way, overcrowding the amphitheater would be avoided, and they would no longer hinder the surgeon without improving themselves as is at present the case, since the majority see nothing and those that do see have not sufficient knowledge to understand.

"The cinematograph will also allow of the presentation in documentary form of the operations of the old

surgeons. How valuable it would be to see again to-day upon the screen the operations of Langenbeck the elder, of Maison-Neuve, of Volkmann, of Billroth, or of Péan. The documents that we shall have henceforth will, thanks to the cinematograph, allow the surgeon of the future to judge better of the progress achieved.

"Allow me to point out one of the unexpected peculiarities of the cinematograph: to the surgeon who entrusts it with his operations it becomes a valuable master. It is thanks to this marvellous instrument that I have been able to improve my technique and eliminate all useless manipulations.

"Operate simply: the operation will be short, and crowned with success.

"Make haste, but do not hurry; and remember, to the patient, time is life.

"The cinematograph has enabled me also to justify myself against the criticism that I operate too quickly. You shall see for yourselves upon the screen whether my movements are in any way precipitate.

"The explanation of my speed is to be found in the fact that everything is perfectly arranged and ordered, in simplicity and precision, and in reliance on method instead of leaving anything to chance.

"Were tardiness the principal factor in success, I would say, 'Take your time; go slowly.' But it is entirely otherwise. A long operation exhausts the patient by labored and futile manipulation which bruises the tissues and debilitates their repairing powers.

"The cinematograph is within everybody's reach. To the professional man its management presents no difficulties. The one indispensable factor in the attainment of good results is the choice of a well-lighted operating theater.

(To be Continued.)

Hints to Film Manufacturers.

People not in the business are apt to think that the question of new subjects for living pictures must be one offering considerable difficulty and tax upon the ingenuity of the film makers. This view appears also to be shared by a few people in the trade, whose bump of imagination is obviously very small.

As a matter of fact it needs but little reflection to see that the world is teeming with subject matter for the cinematograph, and that the difficulty, if any exists lies more especially in arriving at a selection that shall please the public and at the same time prove of more than passing interest. To be more precise, it may be said that many a plot worked out and illustrated in other ways, would lend itself equally well for cinematograph treatment. Thus, some of the excellent compositions evinced in the pictorial art, contained in magazines and other publications of our times, should serve as hints to the maker of films. A single picture in a book, however cleverly designed, and however strong as regards suggestion of life, cannot be compared with the animation once possible in a cinematograph production. Yet these necessarily inanimate pictures often contain suggestions worthy of further development and enlargement.

Some of the comic journals abound with ideas capable of application to the cinematograph. As an example of pictorial humor eminently suited to the purpose indicated, one may mention the now celebrated series of cartoons issued by the *Morning Leader*, under the title "Humors of History." These screamingly funny sketches have proved so popular that the publishers have decided to reissue them in an album and in colors. This

is not intended as an advertisement. We desire merely to point to them as one example of work served to the public in one form, which may be served up in another, and possibly more effectual manner.

Incidentally we find this particular series of pictures drawn as regards proportions and shape, exactly suited to the shape of the ordinary cinematograph picture.

Assuming that we make this series the subject matter for a series of new comics, we might make the following suggestions. The example before us is that entitled "The Burnt Cake Episode," A. D. 878, in which King Alfred is coming in for retribution for having allowed the cakes to burn during his thought wanderings about the offensive Danes. It needs but little imagination to conceive a good rendering of this subject, the pictures themselves providing the material and particular arrangement of the composition. The arrangements, however, may be varied to suit any extension—Opening scene, kitchen in the cottage of one Gurth, a swineherd; wife of Gurth busy making cakes; presently the disguised King makes his appearance, seeking temporary cover; the housewife, who extends sympathy and accommodation to the unknown visitor, evidently thinks one good turn deserves another, and so requests that her unknown visitor shall give attention to the cooking operations whilst she, the housewife, leaves the house for a few minutes. The cakes are now in good order on the hearth, and Mrs. Gurth leaves. Alfred is soon absent minded and is fully absorbed in his plans of operations against the troublesome Danes. The cakes (of course, abnormally large) are seen smoking and gradually becoming burnt. Enter Mrs. Gurth, who after directing poor Alfred's attention to his neglect, reprimands him in a manner uncouth, to say the least of it. The comicities of the scene are exaggerated in a manner best done by the cinematograph, so that what tradition fails to hand down to the present generation the ingenuity of the film maker thus provides.

The album about to be issued by the *Morning Leader* contains no less than 160 pictures, which surely provides a mine of good things. Variations may be introduced by working the ordinary lantern in conjunction with the films. The original designs as they appeared in the *Morning Leader* may be made into ordinary lantern slides and colored. These with their respective titles should be projected on the screen from the ordinary lantern. Another way would be to copy the originals by reduction to the cinematograph film picture. In this case a small negative, cinematograph size, could be made. This could be placed in the ordinary cinematograph printing machine and about ten feet of positive film printed. The introductory piece of film would show the scene stationary and inanimate upon the screen, and when the animated section followed the fixed picture would suddenly become animated. The staging of details and general surroundings should correspond as nearly as possible to the arrangements shown in the original sketches.

Firms who have at their disposal the means for adding speech and sound to their creations would do well to further embellish humors of history accordingly, so that the funny sayings and the tongue at that time could also be reproduced.

In the above we have hinted at but one source from which new creations may be reissued with the fascinating element of apparent life. We leave to the reader's imagination the working out in detail of new additions of cinematograph science as may be applied to other already published pictures of the inanimate class.—*The Kinematograph and Lantern Weekly*.



Trade Notes

Nicholas Power, of Cameragraph fame, has incorporated his business, with a capitalization of \$250,000. The offices and factory will not be changed, the only alteration being the name, which in future will be Nicholas Power Co. (Inc.).

The rumor that the Actograph Co. is about to disband is not correct. They have just concluded a lease for the whole of the first floor of No. 50 Union Square, New York, where they propose taking pictures of special subjects, and the better to cope with their growing business as film renters, exhibitors and cinematographers, for which they are concluding some good contracts for the coming season. The personnel of the company consists of old stagers in the business and is composed of E. M. Harrington, N. H. Mosher and A. C. Hayman, the latter taking the place of Fred Beck, whom the company bought out.

Savannah, Ga., sends the following "straw": Owing to the impossibility of obtaining suitable talent, it has been found necessary to discontinue the vaudeville shows at the Casino for the balance of the season. The management, however, realizing that the public desires some form of amusement during this portion of the year, has arranged to furnish an entertainment consisting of the very best class of moving pictures obtainable, with which there will be interspersed illustrated songs. The show will last about one hour and fifteen minutes and in offering it to the patrons of the Casino it is done with the confidence that it will meet with their entire approval.

Canandaigua.—The moving picture theater established by Schenectady men, but which has never been opened because a license was refused, has been bought by Canandaigua men, who expect to get a license at the next meeting of the village board.

J. J. Bolton, of Elmira, N. Y., is to return to Wilkesbarre and open a moving picture and amusement house in the storeroom on the Square formerly occupied by W. A. Reichard. The place is to be remodelled to meet the requirements, and the new place will be similar to others that have been running here for some time. It will be the fourth of its kind in the city.

E. B. Chadsey, a theatrical man of Lynn, Mass., opened a 10-cent theater at Second and Grand avenue, Milwaukee, August 1. Moving pictures and illustrated songs of the latest, cleanest and best type will be featured and the house will cater for women and children exclusively.

In Eau Claire, Wis., a new 5-cent picture show is to start about the 1st of August in the Gadsby building.

We occasionally get requests for ideas and suggestions to improve 5-cent theaters during the hot weather. We clip the following from the Chattanooga, Tenn., News: Mr. Dave Keith will make a great change in his beautiful ice cream parlor at Ninth and Market streets. Instead of using the entire place for tables and chairs he will only use the front half for this purpose, as he found most of his patrons preferred to use the tables nearer the front. The rear half will be beautifully arranged and used for a fine motion picture and high-class singing theater under the name of Keith's Crystal Theater. This feature will be owned and operated by Mr. F. P. Shultz, who is operating the Crescent Theater, next to Keith's, which he will continue to operate as well as the new place, which will be especially arranged for ladies and children. The ice cream parlor and the theater are to be divided by a fine partition, but there will be a large archway connecting them. The side of the partition fronting the ice cream parlor will be finished in mirrors and white and gold woodwork and metal to match the balance of the parlor. Mirrors will be used to the height of seven feet and the balance, to the ceiling, will be a handsomely stamped metal, decorated in white and gold. Exactly in the center of this partition will be located a fine ticket office for the theater, to be made of mirrors and brass grille work, which will be topped off by clusters of electric lights. On the right-hand side will be situated the entrance in the form of mirror archway, and the entire arch will be a blaze of lights. An immense \$2,000 orchestra will be placed

on the left-hand side to match the entrance on the right. It will be artistically decorated in white and gold. The picture will be thrown diagonally across the rear half and fine opera boxes arranged so that those sitting in them can see all the picture without any obstruction. A large number of electric fans are to be added, which will reduce the temperature of both the ice cream parlor and theater to about 65 degrees. Work on these changes will be started and rushed to completion. When finished, Keith's Korner will be the most unique and the most modern place of entertainment, and the only place in the South where you can sit and enjoy a high-class show while eating dainty refreshments.

Of all the marvelous discoveries and inventions of the last quarter of a century none are more remarkable than the phonograph and the moving picture machine, the one reproducing to the eye the living scenes of human activity and the other to the ear all the varied sounds that the busy world presents to the sense of man. At first both were crude and unsatisfactory, attracting attention only because of their apparent impossibility. But time has seen wonderful progress, especially with the phonograph. The latest machines put upon the market are capable of reproducing all the modulations of the human voice to such a degree of perfection that it would be hard to discriminate between the original and the reproduction. The moving pictures have made progress, but having been more perfect from the start in their simulation of nature, the less marked development leaves them still the equal of the phonograph. So far these two inventions have been operated, each by itself, but now serious effort are being made to combine the effect of the two. As each approaches perfection the possibilities involved in such a combination become greater. Before long we should have both the sight and the attendant sounds reproduced in such a realistic manner as to well-nigh deceive the mind into the belief that it is actually in the midst of the scene being presented. Within a few years we shall be able to enter the opera house and, taking a seat among the crowd, watch Caruso or some other great singer, step on the stage and listen to him as he pours forth his rich tones, the music being accompanied by the gestures and facial expression of the singer, when all the while the musician himself is far away in New York or Paris. The greatest opera will be seen and heard with all the accompaniment of stage effect given it the great playhouses, and at a cost that would place the world's greatest music within the reach of the poorest laborer. And towards these ends The Caspary and the Company of New York are being utilizing every available mechanical device that has been suggested to them in their experiments to accomplish the exact synchronization of moving picture and phonograph. Many difficulties have beset their path, but by persistent efforts have been overcome, and their labors are now crowned with success. Their methods and devices are covered by patent and a great future is before them. We have watched the evolution of their experiments with interest, and when, a short while ago, Mr. Hammerstein persuaded them against their better judgment to give a public exhibition, we were sorry, well knowing, however unique an exhibition is, that if it does not act in perfect harmony at its debut it will be a hard fight for the future. However, Mr. Hammerstein was well pleased with the results, although, owing to the unsuitable surroundings of the roof garden, they were not a success. During the past week we were favored with a private view of the exhibition, and can assure our readers that in the Fall the combination will be an unqualified success. Some six films were put through the machine; the pictures and songs worked in true and perfect accord with each other. Many amusement proprietors are trying to secure a "first night" but Mr. Whitman, the manager of the company, says that until he is fully satisfied with the pictures and that every condition for successful exhibition has been complied with, he will not give a public exhibition. If the next public show is only half as good as the private one we saw, the public will be more than satisfied.

A new form of moving pictures is being devised for the benefit and entertainment of Chicagoans and others. It will not be visible for a number of months, but it promises to take the cinema-photograph to a new stage. All preparations to begin taking photographs the moment the wrecking of the present city hall is begun. The removal of the first stories or bit of slate roof will be recorded in the camera. Thereafter, according to the plan, a dozen or more pictures a day will be taken during the process of demolition. As soon as the real work of construction begins, the photographer will continue to be busy. He will not desist until the great new building is complete—a dozen or more pictures a day during the two or three years of construction activity. At the end it is expected the pub-

It will be able to see the old ruin destroyed and the new city all come into being with lightning-like rapidity.

Happy Half Hour will be the title of the new moving picture at the St. Andrew's rink, St. John, N. B., to be managed by Mr. A. K. Munde, who has arranged with one of the largest film houses in the United States and will secure his pictures and songs direct from New York.

Here is a copy of a letter which was found open on the street, evidently intended for some one, although it was not enclosed in an envelope. The letter is as follows: "Dear Mary—I reached town to-day and found it very easy to do all my shopping, so much so that I found I had time on my hands, and not knowing anybody here I decided to go to some place of amusement, and looking up the street my eye caught the sign of the Nickel Theater. At first I thought that a place having such a small price of admission must be rather a cheap place. Then it occurred to me that it was the same place where you and I had been in times past, where they used to have those variety shows which we so much enjoyed, and I concluded it might perhaps be run by the same folks. I went up to the box office and got a ticket and was shown the most attention by a courteous usher. He treated me just the same as if I had been a city girl. The place was quite dark, but I soon got used to it, and pretty soon the entertainment began. It consisted entirely of moving pictures and some of the best singing I have heard since we had our swell time in connection with the church. We have some pretty good singers up here, you know, but these people beat them all out. There was a little fellow who sang; he couldn't have been over ten years old. I think someone said his name was Master Hanlon. He has got a good voice and sings his songs mighty well. I wish he lived up there; we would have an over to the house real often. There was a little girl who sang, and her name was Rita Mitchell. I mean someone says she is from the city of Portland. If this is so, then they have some good young talent in that town. You should have seen the motion pictures, for they are fine. Everything is perfect. It isn't like a variety show, where some are good and some are not, but here everything was first-class. They have good piano music and the very best drummer boy I ever heard. But think! It only cost me the small sum of five cents to see this entertainment, and it was worth a good deal more. I wish you had been with me; it would have pleased you, too.

"Yours sincerely, "Lizzie"

Chicago has 116 5-cent theaters, eighteen 10-cent vaudeville houses and about a score of the penny arcades. In New York the 5-cent theaters are multiplying amazingly in all sections of the city. But the Chief of Police declared them a menace to the young, and scores of them have been closed by the authorities.

W. R. Johnson has opened a new 5-cent theater at 107 East second street, Davenport, Ia. The place has been furnished for moving purposes and will accommodate a large number of people. Moving pictures and the latest songs will be shown.

Lynn, Mass., is going to have another moving picture theater operated by the Dreamland Amusement Company, the management of which has secured the property, 418, 420 and 422 Washington street, at the junction of Central avenue, under a 20-year lease. The theater, according to the promoters, will be bigger and better than anything of the kind in Lynn. Ground was broken for the foundation and the work will be rushed so that the new amusement house may be opened as soon as possible. The three-story building occupied by stores and the Friendly Inn will be demolished and the theater will extend from Washington street to Willow street. The estimated cost is \$25,000. The theater will be 66 x 165 and will be one story. It will be of brick, with ornamental metal front and a lobby, 35 x 30. Over the entrance will be the offices of the managers of the theater. The stage will be 20 feet deep and the proscenium 26 feet in the clear. The seating capacity will be over 1,000. A balcony will extend around three sides of the auditorium. Four dressing rooms will be built on the stage level, with other dressing rooms above and below these. The extreme height of the building will be 23 feet. The roof will be flat. The Dreamland Company operates similar theaters on Andrew street, Lynn, and at Crescent Beach.

Mayor Fitzgerald, Boston, Mass., arranged to give moving picture shows in various sections of the city during Old Home week. The Mayor felt that some provision ought to be made for the entertainment of the women and children, who would be unable to go any great distance to view the larger events, and this day Mr. Casey, who has charge of the licenses in the city, said the Mayor's office, was requested to pick out 18 locations all over the

city, and a show was given in these different places during the week.

For the first time in the history of Boston churches moving pictures were used in a religious service. The occasion was the Old Home Week welcome services at Berkeley Temple. The Hon. J. Wilder Fairbank delivered an illustrated lecture on "Glimpses of the Past, Boston and the Old Homestead," closing with motion pictures of the Stars and Stripes.

All Boston is to make its appearance in vaudeville. Arrangements were made by Joseph Mack, the representative of Miles Brothers, of Boston, New York and San Francisco, to take a moving picture during Old Home Week. Stands were built, and the photographer and Mr. Herbert Miles arrived in Boston on Wednesday morning and photographed the civic and trades parade. Another picture was taken later in the week of the living flag and another one of the gymnastics of the automobile. "Glimpses of the Past, Boston and the Old Homestead" was the other the night following the taking of the negatives, so that all came in during the week's festivities.

In discussing the moving picture industry and its future, Billy Boston, manager of the Electric Air Dome on First avenue, Boston, Mass., said: "This is the age of moving pictures, and it has only begun. I have been asked repeatedly, what would happen if the United States were to experience a financial panic and what effect this would have upon the moving picture industry. I've heard this so often that it has all but been heard by this time. You've probably heard the same thing over and over again. Let's analyze it. Suppose America did have a financial panic. Would it be so bad that men could not even spend a nickel to secure a few minutes of freedom from worries and cares? I think not. It's more likely that the moving picture business would gain rather than lose, for thousands of people who don't patronize 5-cent theaters but who take more costly enjoyment, would have to cut themselves down as far as expenses are concerned—but they could still afford to see picture shows, and every day in the week, at that."

Versailles, Ky.—The Wilson storeroom at the corner of Main and Morgan streets has been rented by Messrs. E. T. Young and Harry Reid, who will install machinery and convert it into a first-class moving picture theater.

A new Chicago company, the New Era Film Exchange, to manufacture moving picture films; capital, \$20,000. Incorporators: Frank W. Perkins, B. Morse, Harry E. Randall.

Smoke breaking out from the operating box of a moving picture show at 5703 St. Clair avenue, N. E., Cleveland, O., and a wild shriek from the operator as he broke from the room, started a panic among fifty people who were in the theater. The auditorium was filled mostly with women and children, with a sprinkling of men. They fought each other to get to the doors. The police broke in and managed to quiet the crowd. No one was seriously injured. The fire started from a candle in the operator's pipe lighting on a film. The fire was extinguished before it got outside the operating room. The machine, valued at \$500, is a total loss.

[To comment on the above is superfluous; it ought to be made criminal for an operator to smoke at work.—Ed.]

Isaac Simon, an electrician living at 54 Hinsdale avenue, Brooklyn, N. Y., and John Turtlecaub, of 72 Glenmore avenue, were charged in the Court of Special Sessions, July 31, with conducting public shows consisting of moving pictures, accompanied by vocal and instrumental music, on Sunday, at 25 Manhattan Sunday law. They were sentenced to pay a fine of \$10 or go to jail for five days. They paid the fine.

HOW MOVING PICTURES ARE MADE AND SHOWN.

By WILLIAM BULLOCK.

"Are moving pictures a fad?" "No. They have been shown for the last ten years," said Mr. Bullock, "and the appreciative American public like Oliver Twist, cry for more."

"Are the pictures better than formerly?" "Yes. Originally the films were only about fifty feet in length, and of inferior merit; but now they are the highest product of the artist and the playwright; and the sciences of optics, electricity, mechanics, and photography aid in the production of 'feature' films over 1,000 feet in length, which portray the highest ideals in pictorial dramatization, whether it be lugubrious

melodrama, screaming comedy, inspirational travel scenes, or panoramas; the wonders of science and art, or the sacred scenes including 'The Passion Play'—all is lucidly and correctly portrayed, the sunshine of love and the shadows of the 'under world.'"

"Are the melodramas enjoyed as much as a play?"

"Yes, they seem to be. When Thos. Shea produced 'The Bells' at a theater here recently, he held the audience spellbound regardless of the fact that the audience realized that he was committing the murder at the limelinks amid very material stage scenery and effects; so when we presented 'The Bells' in moving pictures at the same theater the next week, the same audiences showed the same appreciation of the same production upon the screen as they had previously shown to Shea; it appealed to their artistic nature because it was an artistic and life-like production, and the same can be said of all high-class films shown at the best theaters."

"How can you show such high-class matter for such a small admission?"

"The numbers, just the numbers. Why, we have people who come in every day and bring their friends the next day."

"Which are the most popular scenes now?"

"The panoramas, or travel scenes. Why, don't you see," said Mr. Bullock, "you can take a vacation for ten cents and glide through Switzerland, or the island of Java, or see Croker winning the English Derby just as truly as the Bioscope operator who took the picture which unfolds its midsummer glories before your eyes."

"It costs something to get the pictures, doesn't it?"

"Yes. 'The Conquering of the Dolomites' cost a large sum, and the Bioscope operators had to climb where the foot of man had never trod."

"How do the children like them?"

"Show them 'Cinderella,' 'Blue Beard,' 'Aladdin and the Wonderful Lamp' and 'The Night Before Christmas' and they bring their parents to see it."

"What is the fascination that draws the crowds generally?"

"Well, the exhibition is continuous; any time suits the patrons; they see and visit with their friends; the entertainment is refined, and is a veritable Chautauque for the masses. They can be amused, or educated, inspired or thrilled; give them a 'square deal' and they come again."

"Has the business come to stay?"

"I believe it will be with us as long as the telephone."

"How is the moving picture of a parade or a scenic panorama taken?"

"Just the same as if you tried to take it quickly with an ordinary camera by changing the film and resetting the shutter rapidly, and exposing again, and you would have the various changes on the different films, but you would find that you were unable to work fast enough; so the moving picture camera is contrived so that the shutter revolves on a shaft which turns about fifteen times a second, thus opening and closing about 1,000 times a minute. The film is an inch wide and comes in reels of two or three hundred feet in length, and a piece about the size of a postage stamp is always exposed in front of the lens. Turning the handle of the machine winds the unexposed film of an upper reel past the lens onto a lower reel and also turns the shutter. The shutter is so arranged that it is passing the lens while the film is passing the lens for a sixtieth of a second. Thus the motion of the film and the lens is darkened. The film, therefore, runs by an intermittent movement; it stops and starts fifteen times a second. It is darkened while moving for a sixtieth of a second; it is then exposed by the shutter opening the lens for a twentieth of a second. Thus the pictures are made at the rate of a thousand a minute. Each picture is a trifle different from the one which preceded it; each picture portrays a different portion of the act which constitutes the scene, and as each portion was only one-fifteenth of a second in length, the persistence of vision prevents the eye from noticing the break each fifteenth of a second, and the eye sees a continuous picture when the film is run through a similar machine in the moving picture show."

"If the picture is only an inch square or less, how does it show so large and clear on the screen?"

"By using a light much stronger than the arc lights on the street and focusing the powerful ray on the inch of film, we have an intense illumination, which is taken up by the objective and projected on the screen, and if the image be say 13 by 16 feet, then our picture is magnified about 30,000 times."

"Why do some of the pictures make a noise?"

"That is produced in the best shows, by means of mechanical effects, and as natural or artificial scenes are productive of concomitant sounds, their synonymous reproduction is an interesting and realistic illusion."

"How are the pictures of the Rocky Mountains taken, which show all the gorges, mountains and canyons?"

"The Biograph is placed on a flat car in front of the locomotive, and as the train rushes along the operator turns the machine and everything visible is correctly delineated on the film of film in the picture machine."

"How are the illusions taken?"

"By stopping and starting the machine in accordance with the requirements of each change built up in the scene."

"What makes them illusions, then?"

"By showing them from a machine which is run continuously while they were photographed by a machine which ran intermittently."

"How are the plays such as melodramas taken?"

"The best scenes are enacted by superior talent on 'daylight stages,' or stages in the open air, as the exposure must, of course, be instantaneous."

"Is there much trouble involved in making the plays which are outside, and in which there is a 'chase' or a fight takes place?"

"Yes; lots of it. Many spectators on the streets think that the robbery or the fight is 'the real thing,' and interfere and sometimes spoil the pictures—sometimes they improve it, unintentionally, by the additional 'rough house.'"

"Is the picture ready to show after it is taken in the moving picture camera?"

"No; we have then the usual 'negative.' It is taken in the dark room and wound on a drum and placed in a trough in which are the chemical solutions required for 'developing,' and then it is washed and dried and placed in a printing machine, in the dark over a ribbon of sensitized film, and any number of other prints are made from the negative, and rented, or sold, to the picture shows all over the world."

Edward J. Margolies, proprietor of the Pier Theater, Avenue N. Y., declares he is being persecuted by the police, who have been arresting him almost nightly on charges of violating the ordinance which requires a license to conduct a moving picture show. The first arrest occurred on Sunday, July 14, and before the date set for the hearing Margolies was again arrested three times on three successive days—July 21, 22 and 23. All the cases were set down for a hearing by Magistrate Healey.

Correspondence.

Cinematograph Film Projection Through a Fixed Aperture Plate and Lens.

August 3, 1907.

Editor MOVING PICTURE WORLD:

Page 346, issue August 3, of the MOVING PICTURE WORLD describes a patent application of Ernest Albert Ivatts: "Arrangement for the Centering of the Image in Cinematograph Projection."

To make it short, Albert is eleven years behind the times. The idea is an old one, in practical use since 1850, as described in a patent publication and shown, No. 647,570, and filed September 20, 1899.

A sprocket drum oscillating in a pair of up-and-down moving cheeks; cheeks with sprocket drum describing a short circle with the intermittent driver shaft as its center, arranged to move the film up and down in the fixed aperture.

From a mechanical and theoretical point, the short circle of the sprocket drum is impracticable, because the film, when clamped to the intermittent sprocket making its up-and-down movement, has to follow the circle described, and therefore changes its vertical position to the aperture basis, unless the aperture is far enough away from the sprocket, which would also be impracticable. Only a large circle is practicable, where the adjustment of one image ($\frac{3}{4}$ inch) will not deviate much from the vertical line.

A well-known moving picture company of America, on Nassau street, who remove show bills, not belonging to them, from another house in Sulzer's Harlem River Park, with smartness also claim the idea in setting the film instead of the aperture plate—inventors of others' inventions.

Respectfully,
EBERHARD SCHNEIDER.

The Life of a Film.

ROCHESTER, N. Y., August 5, 1907.

Editors MOVING PICTURE WORLD, New York City:

Dear Sirs—

In your editorial in your issue of July 27, entitled "Life of a Film," you refer to "the old-time quality of celluloid" and also to "the present-day cheapened film." While you may intend to refer by the expression "cheapened film" to a reduction in selling price, you may mean that the quality as well as the price of the film stock has been lowered; and as we are the largest manufacturers of cinematograph negative and positive film, we would like you to know that the film support, or celluloid, as you call it, is now certainly equal to any that we have ever made and in our opinion is better than ever before. We know from the results of tests applied for years to the film in our testing laboratory that the standard has not been lowered. We enclose for your inspection a piece of film of recent manufacture cut from a length which has been run through an Edison projecting machine 600 times. It seems to us that this film is in almost as good condition as when it was run through the first time. It has always been and will continue to be our endeavor not only to maintain the standard but to improve the quality of our film. We are expending at the present time about \$2,000,000 in improvements and extensions of our film manufacturing plants. Into the design of the new buildings and equipment we have incorporated all of the improvements suggested to us by twenty years experience, with the conviction that when the buildings are completed we will have a perfect plant capable of turning out perfect product.

Your truly,

EASTMAN KODAK COMPANY.

F. W. LOVEJOY,

General Manager Mfg. Depts.

[It was not our intention to imply that the quality of the celluloid base of sensitive film had in any way deteriorated. From our own experience we know that a uniform high standard has always been maintained. "Cheapened films" refers to the printing and developing processes, and it is well known that the length of time which the gelatine film will adhere to the celluloid base depends to a large extent upon the chemicals that are used in the developing and fixing. Where films are dried out in haste they must be hardened in alum-baths and treated with some other chemical to hasten the drying, this tends to render the gelatine so brittle that it will crack and peel away from the celluloid on the slightest provocation. Another cause which makes for the short life of a film is running them through projecting machines of various makes; and this, of course, cannot be avoided in the rental business. The strip of film referred to in the above letter which had been run through an Edison machine 1,600 times, is in every way as perfect as when it was manufactured. The life of a film depends entirely upon the skill and care of the operator and the perfection of the projecting machine. Eds.]

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Film Review.

THE NINE LIVES OF A CAT.

EDISON.

The old familiar adage that a cat has nine lives has been taken more or less for granted by the majority of people, but the following pictures will undoubtedly convince even the most skeptical, that the old saying is true.

In the sitting-room of his home Mr. Jones (a well-to-do city gentleman), evidently preparing to go out, is engaged in conversation with his wife. Their little daughter, pet cat in arms, walks to the writing desk and, unnoticed by her parents, secures the ink bottle which Mrs. Jones has just been using. Seating herself on the floor, she pours the contents over the cat's back, rubs it in and lets her go. Puss, released, walks away, and the little one, seeing the stains on her hands and pretty dress, begins to cry. She is taken up by her mother, who, unconscious of the child's condition, is soon highly decorated by the tiny hands, much to the amusement of her husband. The nursemaid is also nicely daubed before the child is taken from the room. The ever-vigilant butler now having secured the cat, the ink stains are explained, and Mrs. Jones, indignant, orders the pesky thing disposed of.

Leaving the house with the cat, Mr. Jones enters his automobile and soon reaches the suburbs, where he throws the animal into some bushes by the roadside. Returning home, he is met at the door by his wife, to whom he explains how he has carried out her wishes; but on entering the house is astonished to see perched on the newel post at the foot of the stairs, the cat he had thrown by the roadway but a short time before.

A butcher boy, while passing, is called in, and, upon receipt of a small fee, agrees to dispose of the troublesome canine. Puss is placed in his basket and taken to the butcher shop, where she is dropped into the sausage machine. A few turns of the crank and several neatly tied sausages are ground out. These the boy (unnoticed by his employer) hangs on the rack behind the counter. Soon a lady, who proves to be Mrs. Jones, enters the shop and, perceiving the fresh-made sausages, purchases the lot.

At dinner that evening several guests are present. One or two courses are served before the maid enters with a platter of the highly seasoned meat. Soon it is seen to move, and the diners, rising from the table, are horrified to behold the sausages return to life in the form of the discarded pet. Mr. Jones becomes very nervous, and orders the butler to immediately dispose of the animal.

During the night Mrs. Jones is awakened by some uncanny noises. She arouses her husband, who, taking a pistol from beneath his pillow, searches the room. The cat emerges from an open grate, but is quickly seized. She is soon securely tied up in a pillow case, and Jones, donning his hat, coat and slippers, hurries out and down the street, evidently intent on disposing of the fateful animal. A policeman, suspicious of his movements, soon overtakes him, and, falling in pressed the officer with his story, Jones is hustled off to the station and the cat turned over to a passer-by with instructions as to its disposal.

A day or two later Mr. Jones goes on a quiet fishing trip. Seated on the bank of a brook, rod in hand, he feels a tug at the line. Quickly pulling in, he discovers it covers a bag, in which some creature is struggling for liberty. At this moment another gentleman steps up, much interested

in the find. On opening the bag, however, Jones is again confronted with his ink-stained quadruped. Now thoroughly disgusted, he throws the animal into the tall grass behind him, and taking a bottle from his pocket, enjoys a social drink with the stranger.

While thus engaged, the still undaunted cat, smelling the fish, returns. She crawls into the basket, unnoticed by the drinkers, and her movement insures cause the lid to drop. She is thus left alone to enjoy the fresh meat.

The bottle being emptied, Jones gathers up his outfit and starts homeward, occasionally looking back to see that the cat does not follow. Arriving at home, he tells his wife of the day's sport, and, on opening the basket, is greatly chagrined to once more behold the detestable creature, which he thought had been left behind.

In the cellar of their home a small electric plant serves as the next means to rid themselves of the nuisance, and the cat, having been placed on a table which had been properly arranged, the current is turned on. The poor thing squirms and twists about, and Jones, in his excitement, takes hold of an electrode. Being unable to let go, his streams bring the butler to his assistance. In the meantime Puss escapes from the table and disappears just as Mrs. Jones and the maid reach the scene. They all receive a severe shock before Mrs. Jones finally pulls the switch.

In the night Mr. and Mrs. Jones are awakened by their cat's ornament. Pulling back the curtain, they perceive another opportunity for putting an end to the object of their torment. Mr. Jones secures the shotgun, and taking aim over the foot of the bed, pulls the trigger. As the smoke clears away several pieces of the animal's body float in the air. The fragments, however, come together again, and the body, apparently intact, falls to the ground.

The following scene shows Jones at West Point. A cannon is stationed at the loophole in the wall, and into this he loads an extra heavy charge. Then shoving in the cat, he rams her down and applies the fuse. The cannon hangs fire a moment, and Jones steps up just as the explosion takes place, blowing out the rear end of the gun. Several fragments strike him, and he falls to the ground unconscious. The cat now being liberated, leisurely walks out unhurt.

On the lawn surrounding their city home, the little girl who has so innocently spoiled the cat's life is tying two balloons to puss's tail. Then, letting go, her former pet is carried aloft, while her mother and father, the latter bandaged and limping as the result of his recent experience with the cannon, seem especially delighted with the result of the child's experiment.

The closing scene, showing the little girl with an abundance of ice cream, fruit and cake before her, tells more effectively than words how her childish ingenuity has been appreciated.

SLOW BUT SURE.

ESSANAY.

"Slow But Sure" is an expression used the world over and its popularity of use has afforded us an excellent subject for a very humorous film.

Charley (ribbon seller), after saving up studiously for three weeks, manages to get together enough to take his lady love to the theater. We see him purchase the tickets and then, with the air of a Standard Oil salesman, dispatch a passing messenger boy with a note telling her to meet him at the theater at once. Now, there is where Char-

ley makes his mistake; never send a messenger boy on a hurried errand. As the picture will show, the boy pays no attention to Charley's demand for speed, but straightaway lies himself off for his favorite book, a dime novel, and while he is diligently perusing its contents he makes another messenger and what he tells of the town is a caution; and while he is having his fun, poor Charley waits, and more misfortune for him, his girl gets tired of waiting and goes to the show with another friend, and as the messenger Charley who is still waiting at the theater, she greets him the icy go-by.

The messenger then turns up and of course tells Charley that his girl is not at home. Charley then takes his vengeance and out on the poor kid.

This is one of the best comedies of the year; it is clear, wholesome and legitimate; the photography is exceptionally good and will go to show that good quality is also obtainable on this side of the water as well as on the other.

FROM CAIRO TO KHARTOUM.

ECLIPSE.

This enchanting series affords numberless contrasts of the past and the present; the old and the new, in juxtaposition; the disciplined Arab soldiery and trained mounted cavalry escorting the Khedive in Oriental state; the camel and the motor car; primitive methods of irrigation and the great Assouan barrage; modern Cairo with its obelisks; Thebes; the piddle-wheeled steamers and the dahabiah; the Mohammedan Sacred Carpet and its smart uniformed drilled elite guard.

One of the special charms of the pictures lies in the insight afforded by the pictures into the life of the Arab, at home or in camp—his devotions, sports and amusements. By these means a closer knowledge is gained of the mental people in the old-world environment than it is possible to glean from any still-life picture, from books, or from any other means short of actual residence in their midst.

Quaint dances by Nubian women and children at Berber; wild, fantastic parades and dances of Bisharin Arabs; a fierce charge of Arabs at Wady Halla; the excavations at Carnack, where adult life has been, by companies, carry children's life of earth in baskets balanced on their heads, singing and clapping their hands the while with childlike glee, afford wonderful glimpses of the manners and customs of these barbarous tribes.

Grandeur is supplied by the sculptures, effigies and ruins of thousands of years ago—at Luxor, Abu Simbel, Carnack and Philae; by the picturesque rush and noise of the water at the Assouan Dam, and the varied scenery of the River Nile.

The Arab market scenes at Cairo are a wonderfully interesting novel to Western eyes—women and children of all shades of black and brown chattering and gesticulating, walking or standing, as they buy or sell and produce. Camels—burden-bearing and racing—mules, donkeys, barbers conducting their business in the open, earthenware union vendors, veiled and unveiled women, rough and refined men, burrowed and turbaned—all make up a sum of wonderful Oriental variety and animation that will live for years in the memory.

THE DEAF-MUTES' BALL.

BIORAPHE.

Two deaf-mutes attend a masquerade ball; one—made-up as a Polar bear,

as an Italian bear-trainer. After the having unduly indulged in the hopewed beverage, they start for home. On way they become separated, and the bear, bereft of his powers of communication in sign language—being securedfastened up in the costume, with his hands encased in the claws—terrorizes the man. His plight is sad indeed, for his inability is misjudged, and he is given a berth by all; even brave coppers defer their post of duty at his approach, and he wanders about, utterly helpless, due to his inability to break the fastenings of his costume. At length his companion appears and they start once more homeward,

stopping on the way to get just one more drink. As they enter the saloon the barkeeper becomes panic-stricken and makes a hasty exit, followed by the imitation trainer, who endeavors to explain. While they are gone a drunk enters, and although he may have in his time seen snakes, this is his first case of "bears," so he dashes wildly out of the place, no doubt to take the pledge for life. The barkeeper, assured of the harmlessness of the bruin, returns and kicks him out into the street. Further on they try to enlist the services of the driver of a horse and wagon, but he skidoo in a hurry, leaving his team at their disposal. In this they drive to their apart-

ment house. Here his Polar majesty gets into the wrong flat, and, thoroughly exhausted from his labyrinthian journey, throws himself upon the bed, almost paralyzing with fright the man who, wrapped in the arms of Morpheus, awakens to find himself in the fleecy embrace of a bear. He gives alarm and a squad of police answer his summons and drag our masquerading friend to the bear pit of Central Park, where he is about to be incarcerated, when his chum rushes up and in sign language explains matters, thus saving him from an awful fate. This may be a bit of nature faking, but it is funny enough to arouse the risibility of a marble statue.

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Miles Bros., 790 Turk st., San Francisco, Cal.
Pathé Freres, 42 E. 23d st., New York.
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Acme Exchange, 133 Third ave., New York.
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Amusement Supply Co., 85 Dearborn st., Chicago, Ill.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
E. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Franchising Co., 223 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Day Bldg., 247 Fifth ave., Pittsburg, Pa.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Edison Display Co., 1116 Third ave., Seattle, Wash.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 808 House Bldg., Pittsburg, Pa.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Greater New York Film Rental Co., 24 Union sq., New York.

Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
L. Hull & Co., 209 E. 37th st., Chicago, Ill.
Kinetograph Co., 52 State st., Chicago, Ill.
Kleine Optical Co., 662 Sixth ave., New York.
Laemmle, 196 Lake st., Chicago, Ill.
Laemmle, 407 Flatiron Bldg., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
G. Melies, 208 E. 38th st., New York.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
New Era Film Exchange, 95 Washington st., Chicago, Ill.
E. E. Quimet, 624 St. Catherine, E. Montreal, Can.
People's Vaudeville Co., 2173 Third ave., New York.
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Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Duquesne Amusement Supply Co., 616 Fifth ave., Pittsburg, Pa.
Edison Display Co., 1116 Third ave., Seattle, Wash.
F. Fine & Co., 59 Dearborn st., Chicago, Ill.
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Ball Mutes' Ball.....	890	ft.
Exciting Night of Their Honeymoon.....	592	ft.
Wife Father Fooled.....	153	ft.
The Model's Ma.....	433	ft.
Rolls in Dreamland.....	752	ft.
Carbun Hunt.....	795	ft.
If You Had a Wife.....	698	ft.
The Underloin Tragedy.....	481	ft.
Trayon.....	438	ft.
The Truants.....	638	ft.
Amestown Exposition.....	400	ft.

EDISON.

Five Lives of a Cat.....	995	ft.
John's Fire Sale.....	900	ft.
Amestown Exposition.....	500	ft.
Lost in the Alps.....	830	ft.
Suez Canal Scenes and Incidents.....	1355	ft.
Paul Boone; or Pioneer Days in America.....	1000	ft.
Eddy Bears.....	935	ft.
Trip Through Yellowstone.....	735	ft.
Ironmaster of Niagara Falls.....	1000	ft.
Setting Evidence.....	930	ft.
The Vanderbilt Cup.....	400	ft.

ESSANAY.

An Awful Skate.....	614	ft.
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GAUMONT.

Saying a Donkey.....	407	ft.
Looking for the Medal.....	354	ft.
John's Horse Winning the Derby.....	847	ft.
Servant's Generosity.....	287	ft.
Won't Pay Rent—Move.....	184	ft.
The Dog Acrobat's.....	500	ft.
Mulucky Interference.....	404	ft.
Prisoner's Escape.....	320	ft.
Yama in a Spanish Inn.....	424	ft.
Getting His Change.....	317	ft.
Stalich.....	317	ft.
Catch My Back.....	234	ft.
The Soldier's Helmet.....	527	ft.
The Union Spoils the Food.....	260	ft.
The Orange Peel.....	550	ft.
Booing the Mail Carrier.....	507	ft.
Mother-in-Law at the White City.....	234	ft.
The Amateur Rider.....	350	ft.
The Legless Runner.....	184	ft.
Who's Hat Is It?.....	384	ft.
Saved from the Wreck.....	620	ft.

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And the Dog Came Back.....	800	ft.
Winter Day in the Country.....	750	ft.
Too Much Mother-in-Law.....	700	ft.
John's Letter.....	275	ft.
John's Washing Day.....	295	ft.
Amestown Naval Review.....	300	ft.
United 10,000 Eggs.....	300	ft.
The Pirates.....	500	ft.
Rolls in India.....	405	ft.
The Anarchists.....	341	ft.
The Stolen Bicycle.....	255	ft.
Spring Cleaning.....	300	ft.
Amestown.....	400	ft.
Thrilling Detective Story.....	325	ft.

MELIES.

A New Death Penalty.....	400	ft.
How Bridget's Lover Escaped.....	500	ft.
The Skipping Cheese.....	280	ft.
Robert Macaire & Bertrand.....	1000	ft.
Tunneling the English Channel.....	1000	ft.
Under the Seas.....	930	ft.
The Mischievous Sketch.....	243	ft.
Rogues' Tricks.....	200	ft.
Mysterious Retort.....	200	ft.
The Witch.....	820	ft.
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The Merry Frolics of Satan.....	1050	ft.
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Soap Bubbles.....	230	ft.

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The Fatal Hand.....	432	ft.
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That Awful Tooth.....	390	ft.
The Disturbed Dinner.....	295	ft.
I Never Forget the Wife.....	300	ft.
A Woman's Duel.....	300	ft.
The Blackmailer.....	585	ft.
Willie's Dream.....	180	ft.
His Cheap Watch.....	250	ft.
His First Topper.....	260	ft.
Revenge.....	380	ft.
Because My Father's Dead.....	455	ft.

PATHE.

A Glorious Start.....	541	ft.
Angling in Norway.....	328	ft.
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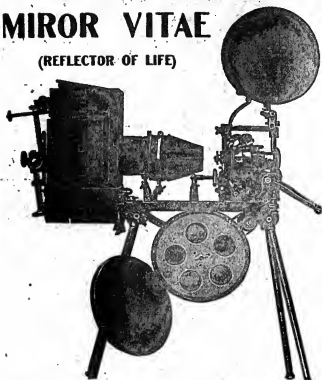
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 J. F. Chalmers, Associate Editor and Business Manager.

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EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY
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**THE FILM RENTER.**

Our editorial of August 3 on cutting prices has brought many commendatory remarks which tend to show the intense feeling throughout the ranks of film renters.

It proves conclusively that we gave a warning word in season to a large and growing industry which seems to be getting a grain of madness in its composition, and determined to commit suicide, or kill the goose with the golden eggs, in its endeavor to satiate its avariciousness and gain business at any cost. If the present downward drop continues, we shall soon be hearing that nickelodeons can have film free for the privilege of advertising So-and-so's system. To quote a correspondent:

"Your editorial was alright, but, like Dickens's 'Oliver Twist,' I want more of it. You sounded the right note when you struck that key, and I hope you will keep your finger on it till all the trade, from coast to coast, have heard it, and pull up accordingly. . . . Just to give you a little personal experience. . . . And twelve months ago I reduced these figures to \$55.00 for two reels and three changes per week; \$30.00 for three changes of one reel per week, and gave every satisfaction with clean, up-to-date film direct from the importers and dealers, which no one could censure. My customers were well pleased and all was going well, when along comes ——— and their canvasser, who at once offer my customers to supply them with the same amount of film for \$40.00 and \$20.00, respectively. What could I do? Reduce my prices to meet the others? No, sir! I called together the proprietors of the nickelodeons whom I had been treating straightforwardly, and compromised the matter for \$47.50 and \$25.00. Two of my old customers dropped out and went to ———, who supplied them with inferior and old films, some of which I had given them three and four months before. Both of them have gone out of business, because the people would not patronize old stuff. . . . Keep on with what you have begun, and don't stop till it is not a question of price, but merit that will tell, and if you keep on ventilating this subject it's bound to have weight, because everybody in the trade reads the MOVING PICTURE WORLD. I travel a circuit of 150 miles and I see it wherever I go."

Another film renter says:

"Your paper has no axe to grind; it is thoroughly independent and unbiassed; you are under the control of no one. Why don't you call together the film renters in New York, to a meeting in your office, so that we may discuss prices, terms, length of films and other matters of benefit to the trade in general. You could act as chairman, state what you have learned as to the opinions

of various firms, then let us fight it out ourselves to a finish."

We will leave these letters in our readers' hands for comment or otherwise. The first needs no further words from us; it speaks for itself. The latter is a very flattering encomium of our efforts to elevate and cement the good feeling in the trade. We feel honored by the selection, but our bump of self-esteem is not so highly developed to allow us to take upon ourselves so much, without the consent of a more unanimous opinion. We fully believe the time is ripe for a gathering of renters, so that arrangements may be made for the Fall and Winter rush, which it will behoove every one to be fully prepared for, or they will be like the girls in the story we read in our youth, who did not get oil for their lamps and they were left in the dark.

The Cinematograph in Science and Education.

Its Value In Surgical Demonstrations.

By CHARLES URBAN, F.Z.S., London, Eng.

Continued from page 356.

"Commence with a typical case. You will at the worst risk the loss of 50 or 60 meters of film. As far as the patient is concerned there is no diminution in safety, for when about to operate under the eye of the cinematograph your preparations will be made with exceptional care.

"Operative surgery, when taught by the cinematograph, should follow this course:

"The lecturer first describes the different stages of the operation, throwing on the screen slides showing the instruments necessary, diagrams, and photographs after nature. When this has been thoroughly grasped, the lecturer throws on the screen the cinematograph film, at the same time giving the supplementary explanations."

In the teaching of midwifery and obstetric surgery the cinematograph cannot fail to be of great assistance. The difficulty of making a student comprehend the various stages in the proper conduction of an ordinary labor is well known to all lecturers on the subject. Diagrams partially obviate the difficulty, but the cinematograph would go far to make the lecture as instructive as if the labor were taking place simultaneously with it. Particularly would the moving pictures be of service in showing the management of the child at the outlet—manipulation of a breach, or twisted and prolapsed funis.

For instruction in difficult labor it would be of still greater service, for very few men who have not done a special course of obstetrics at a lying-in hospital get an opportunity of seeing more than one or two cases dealt with. One is met at the outset by the paucity of material for demonstration. Even in a lying-in hospital such as the Rotunda, certain cases only occur once in a number of years. What, therefore, could be of greater value than a collection of these living pictorial records, perhaps taking years in the acquisition, but capable of reproduction at the will of the obstetrician instead of at the caprice of chance?

By means of the Cinematograph the important stages could be reproduced, and the student would have an opportunity of seeing the difficulty and its obviation by

instrumentation or other interference. In this way a certain amount of confidence would be gained by the young practitioner, and much loss of life prevented. It is unnecessary here to enumerate the operations in which this method of instruction could be employed, and space will not permit.

The great increase in the granting of licenses and certificates for vivisection under the Act of 1876 is now engaging attention, but whether this increase is justified by the advances made in medical science it is not the purpose of this pamphlet to discuss. The fact may, however, unhesitatingly be stated that very few medical scientists will for a moment countenance the infliction of unnecessary pain on animals.

The controversy as to what is necessary and what unnecessary has always raged round the subject of demonstrations upon the living animal in the teaching of physiology. The professors maintain that such are necessary in order that the student may thoroughly grasp their significance, and that they may make the desired impression upon his mind. The medical profession have always expressed their willingness to adopt any method that will adequately take the place of experiments involving suffering to animals; and this, to my mind, has been their great justification in the course they have adopted.

The demonstrations in operative surgery, mentioned in the earlier pages of this article, having conclusively proved the value of cinematography in cases of operations upon the human subject, the natural inference to be drawn is that its success in demonstrations upon living animals would not only prove of equal service, but would decrease vivisection experiments by at least 90 per cent. of their present number. This is an argument which should strongly appeal to all anti-vivisectionists, who acknowledge that "great evils are not destroyed by total abolition bills, but are overthrown by successive ameliorative measures." My contention, therefore, is that, by the institution of cinematography in the vivisection laboratory, an "ameliorative measure" of the first importance would be introduced.

What is to hinder the student in physiology classes from attaining his familiarity with certain experiments by means of the Cinematograph? His grasp of the experiment and its significance would be strengthened by such means, for the picture can be repeated any number of times until the veriest dullard be forced to mark, learn, and inwardly digest. This method would be advantageous to all concerned; to the student, because of the opportunity of frequent repetition; to the professor, because there would be no fear of the experiment failing; and to the animal world, because one animal would serve instead of many.

The student would gain in another way: Whereas now, the experiments performed for his benefit upon the living subject are comparatively few and far between, by aid of the Cinematograph he would have the opportunity of seeing many of the historic and classical experiments that at present he can only read of. I am sure, could the question be put to the vote, the animal world would unanimously declare in favor of the sacrifice of one of their number under the perpetuating eye of the Cinematograph, rather than to the destruction of many with no lasting result.

Equal in importance in the study of microscopic forms of life is the Micro-Cinematograph, perfected by the company. Utilized in conjunction with the Cinematograph projector, germs and microbes, magnified to gigantic dimensions, are shown in full activity. The magni-

cation varies from 2,000,000 to 76,000,000 times, according to the extent of magnification on the film, which varies from 25 to 850 diameters.

This discovery was only achieved after much patient labor and no small expense. The chief trouble to be overcome was that of light. It was necessary to turn a ray of 2,000 candle power on to the speck that was being magnified and photographed, and yet not destroy it by heat. In solving this problem a great scientific triumph of the highest value in many directions was accomplished, and there is no doubt as to the future of the Micro-Cinematograph in bacteriological science.

As a result of this discovery, the scope of investigation into various diseases produced by bacilli is, by animated photography, immensely enlarged. Ordinary methods of preparing bacteria for microscopic examination give anything but an accurate idea of the natural appearance of the organisms. The greatest difficulty in the way of investigating living bacteria is the close affinity of their refractive index to the media in which they are cultivated.

After months of experiment with various optical formulae, our scientific staff succeeded in finding a combination of lenses which permit accurate examination of living, unstained bacteria.

By the usual methods, particular movements have to be waited for, often without success, as in the "clumping" of typhoid bacilli; but, by the Micro-Cinematograph, pictures of these germs, magnified 850 diameters, may now be projected on to the screen in all stages of growth, and in restless, unceasing movement, while films presenting the necessary clumping can easily be prepared.

In former years, only rapid snap-shot series for use with the Zoetrope were available, and only one person at a time could view the subject exhibited. But since the introduction of the Micro-Cinematograph the student of natural science may record the development of microscopic forms of life, follow it through the various stages, and demonstrate it to an audience of any size, with better scientific results. In the days of the Zoetrope, twenty feet of film could not be produced; now, film to any length may be procured.

By Micro-Cinematographic investigation, series have been produced which illustrate circulation and rotation of protoplasm and the movement of chlorophyll bodies within the cells of the leaf of *Eldodea*, the circulation of blood in the web of the frog's foot, and in the tail of the goldfish.

An accurate knowledge of these minute microscopic organisms is necessary, not only to the medical man, but to the Board of Agriculture, to every officer of public health, every sanitary inspector, sewage disposal committee, farmer, dairyman, brewer, etc. But for certain forms of bacteria the farmer could not successfully carry on his labors, while the dairy farmer depends upon other forms of bacilli for the delicate flavor of his cheeses, etc., and the bacterial treatment of sewage is daily being more generally adopted as the best. Animated photographs of the different forms of bacilli and other microscopic organisms are now being produced by the Micro-Cinematograph.

In its application to the study of the life history of insects, the Cinematograph is of the first importance to the Board of Agriculture, to horticulturists, and to agriculturists. By its means are recorded, not only the transformations from the egg to the perfect stages of the insect's existence, but also can be witnessed the manner in which, at different stages, it attacks crops. Great facility is given, too, by its means, to the study of the move-

ments of insects and plants in relation to special adaptation and environment.

The farmer, with the knowledge gained by a cinematographic study of his subject, is better able to cope with the depredations of the numerous insect foes which all too readily devour his small profits.

Microscopic forms of life enter into so many branches of industry and commerce, that familiarity with their appearance is necessary to tea, coffee, and tobacco planters, fish breeders, silk merchants, and many others, and animated pictures of organisms affecting the various products will be eagerly sought.

In the domain of physics, Micro-Cinematograph records of the birth of crystals and the wonders of recrystallization have been made. The marvelous changing shapes of the high frequency discharge in electricity are also recorded; and demonstrations are given of the formation of smoke vortices and the throwing off of minute spheres or molecules from the wick of a spirit lamp upon which the rays of the electric arc are concentrated.

The march of civilization is so rapidly defacing native customs that it is of the greatest importance that cinematographic means be adopted to place them on record. For this purpose the Cinematograph is an ideal agent, for by its aid we obtain a truthful and permanent record of native customs, ceremonies, etc.

The following instance of the Cinematograph's value in this connection is quoted from the *Inverness Courier* of April 2, 1907:

"An Expiring Race.—Dr. Moskowski and Professor and Mrs. Delenka, who are engaged in researches for the Berlin Academy of Science, have secured excellent photographic and cinematographic records illustrating the life and customs of the aboriginal Veddahs of Eastern Ceylon. The Veddahs are the descendants of the primitive race which inhabited Ceylon prior to the Hindoo conquest. Their number is steadily decreasing, and to-day there are probably not more than two thousand throughout the island. They are of dwarfish stature, their habits are extremely degraded, and they are devoid of any sort of organization. The Veddahs dwell in caves, or in the depths of the forest, subsisting on vermin, reptiles, or whatever animal they contrive to capture with their rude weapons. They are not able to count, neither have they any idea of time. They cannot distinguish colors, and differ from all other known races in that they never laugh, and do not possess even the rudest form of musical instrument."

(To be Continued.)

Correspondence.

A Disclaimer.

662 and 664 Sixth avenue, between 38th and 39th streets,
NEW YORK, August 7, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Your item in issue of August 3, headed "A Business Opportunity," has led a number of people in the trade to infer that it was I who was looking for a partner. Will you kindly state that I am not the one who is in need of a partner?

Yours respectfully,

C. B. KLEINE.

[If our readers are desirous of learning the identity of the proprietor, and their queries mean bona fide business, we shall be pleased to give them full particulars on application.—Ed.]

Trade Notes

WOMEN AND PRIZE FIGHTS.

Probably no moving pictures shown at Dreamland have attracted so much attention as those of the Gans-Nelson prize fight. Perhaps as much interest was taken in the pictures themselves.

"What's the prize the fight's for? Is it something like a progressive euchre prize?" asked one woman.

"It doesn't seem as nice as roller-skating, does it?" was her next remark. "I do think roller-skating is just lovely, don't you?" and then, as a sort of after thought, "When you don't fall down too often."

"Do you think it hurts to play a game like that? Oh, what's the matter with that fellow that's dancing around so [speaking, evidently, of the referee], looks as if some one was pulling the string on him—like those jumping jacks we used to have—do you think he's excited or is he—maybe he's coaching, like in baseball. Come to think, it's more like my husband when he's putting on a clean shirt and tramps on a tack—jumps just the same way and looks about as mad."

"Oh, no, dear, I think it's a kind of dance he's going through," the other one said. "Don't you know, sort of a three-people vaudeville sketch? Is that a two-step he's doing now? How quick he changes! That's a Highland fling, or a clog-break—which is it, do you think?"

She subsided for a while and her companion broke in:

"What do you think that man there with the straw hat and divine moustache is doing? He's holding up a lot of things that look like dollar bills—enough to buy a couple of new hats and a stunning gown. It must be a big sum. Is he a part of the fight? And just look at that woman over there! She's got a sailor hat—no, a mighty playful one, too. Who ever heard of a woman going to the opera house in a sailor hat?" Then in a ruminating manner, as if to herself: "She's got a nice head of hair, though, if only she knew how to dress it."

It was time for the other one to talk.

"What's that black man pushing the white one away for, just when the white one's trying to embrace him in a 'Me lo-o-o long lo-o-st bro-o-o-ther' way? And what're they running away for and what are those men fanning them for? I'm sure it's not warm here this evening."

Just then Nelson fouled Gans, the latter's seconds and attendants picked him up, lifted him over the ropes and carried him away. The crowd began to leave the ringside. The other woman had the last word.

"What's that mean? The fight's over? How can you tell when it's over? Who got the prize? Did you see it? Is it a pretty one? And is this really all? Oh, my, wasn't it just too exciting and too lovely! Did anybody get hurt? I hope that nice-looking man with the gorgeous moustache and the dollar bills wasn't hurt, was he? Oh, yes, I wanted to ask—do these men get paid for fighting that way or was it just in fun?"

Darkness mercifully fell upon the screen.

The city officials of Sterling, Ill., have notified W. P. Boston, the operator of the moving picture show on First avenue, that he would have to pay into the city treasury the sum of \$1.50 a day, or suspend operations. Since the show was started the proprietor has neglected to pay the license required for such show and his neglect was the cause of the issuing of the order. The law requires a license fee of \$3.00 a day for shows of this class, but on being petitioned the council cut the rate in two, making it \$1.50 a day for the operation of the Boston show.

Building Inspector Dugger, of Chattanooga, Tenn., granted a permit to J. T. Lupton for the erection of a picture show booth on Market street, between Seventh and Eighth streets.

Application for articles of incorporation has been filed by the Lubin's Auditorium Company, which is to conduct an amusement hall, with "motion pictures" as the main attraction. The officers of the new concern are Sigmund Lubin, the optician; Ferdinand W. Singh and H. Horace Dawson. Just where the hall is to be situated is not made known, but something unique in the way of "moving pictures" is promised when the desired charter is granted.

The Franklin Amusement Company opened a moving picture show in Birmingham, Ala., on Avenue E and Nineteenth street.

A moving picture theater will be established in Omaha by a Lincoln syndicate, at 1316 Douglas street, if a permit to use the building for theatrical purposes can be received. The building has been leased for a term of years by the Lincoln syndicate. Another electric theater will be established by the same persons at Twenty-fifth and N streets, South Omaha.

Chess players and the public in general who remember Europe's famous "automatic chess player," around which scientific controversy raged so fiercely and which many experts dubbed false or genuine before it was finally proven that the automaton was no automaton at all, but a clever piece of deception, will find an interesting parallel in the automatic checker player which came into notice in Portland, Me., this week. As in the case of the European prototype, much discussion has arisen from it. The automaton was invented by a contractor named Mansfield, who found money making in his line of business too slow. So he constructed the checker player, which much resembled an automatic weighing machine with a checker board in front of it and a rubber hand projecting from a copper sleeve over the board. According to the inventor, it was operated by electricity, and all that anyone wishing to play against it had to do was to drop a dime in the slot, when accompanied by a great whirring of wheels within, the hand would move the pieces against those of its human opponent, and, as it happened, invariably win. Mansfield figured that at least one person out of ten played checkers and that of these half figured that they were masters and could beat anyone or anything. The results justified his conclusions, for once the machine was set up at a pleasure resort people fell over each other in their anxiety to contribute a dime for the privilege of being beaten by it. A silver flood poured in so fast a notice that the rubber hand had a curious way of twitching even when the machine was not in operation. With a Machiavellian cunning this rude person dropped in his dime, as down before the automaton and in the middle of the game suddenly exclaimed, "Take back your men and we will begin over." The automaton obligingly took back its men, and, skeptical as to the ability of any machine, even if it could play checkers, to see to verbal orders, the investor, who had been sitting in a chair from its insides a human operator. Now the people who paid their dimes to be beaten by an automaton are suing to get their money back.

Ford's, of Baltimore, Md., will be given over to world travel and its pleasures. Lyman H. Howe will present four entirely new programs during his four-weeks' stay. His representatives and himself have just returned from a most extended tour and the management promises a wealth of interest for the people who like to realize what the globe-trotter sees. For the first week the exhibitor has chosen as his special features a rare display of the English fleet and the first animated scenes ever obtained of darkest Africa. His photographers in both instances were given special facilities and the pictures promise to be filled with startling facts of subjects little known to the average spectator. The spectacle of the most powerful ships in the navy and thousands of marines on land in mock warfare that in the scene lacks nothing of the real, is presented. The amusements of the sailors are first produced. There is a physical drill and dancing on the hornpipe. Shifting the jibs, a perilous occupation, is demonstrated as boats race around the ships as they prepare for the attack. Perfect views of submarines in cruising trim, with only their backs and towers visible, and their sudden disappearance and appearance is a vivid part of the series. The torpedo attack is said by the traveler to be the most realistic film he has ever obtained. The photography is perfect and the emphasis of a real engagement is easily realized by the spectators. The destroyers throw up cascades from their bows, fire the torpedoes as they pass the cameras, and the audience can plainly see the paths of these modern weapons. The moving pictures will "talk," as before, by the introduction of mechanical, musical and vocal effects, a feature that made the Howe exhibitions very interesting before.

Plans are being made in St. Louis, Mo., by the Bijou Amusement Company, recently incorporated by Frank R. Tate, secretary of the Columbia Theater Company, to fit up at least one small amusement place in the city. Mr. Tate has leased the building at No. 701 Olive street, and intends to invest \$25,000 in the fittings of this place alone. It is intended to be the handsomest of the three places. Negotiations are pending for two other locations in the downtown sections. One of these will be on Olive street, within a short distance of that at No. 701 Olive street. The third probably will be on Washington street.

The Bijou Amusement Company has a capital stock of \$10,000. The capital will be increased soon in order to fit up the theaters. They will be equipped with moving pictures, nickel and penny-in-the-slot machines and other amusement features.

In Springfield, Mass., an attachment was placed on the Nicolet, Main street, last week, by Carroll & McClintock, representing the Consolidated Film Company, New York, and Sheriff Walter Miller placed a keeper in the place. The filing of the attachment was the preliminary move to a suit which is being brought by the film company against Tracy B. Fairchild to recover for films which Fairchild purchased for use in the amusement hall. J. G. Dunning, representing the defendant, ordered the keeper away Saturday night and business was continued until the usual closing hour. Monday it did not open as usual, and it is said that a change in ownership of the place is to take place before the amusement resort will be opened again.

From Brooklyn we learn the greater part of one day in the Court of Special Sessions was given over to the hearing of the case of Elijah D. White, proprietor of a moving picture and 5-cent vaudeville show at Carroll and Court streets, who was charged with having violated Section 205 of the Penal Code, inasmuch as he gave an exhibition on Sunday, May 13, that was not in accordance with the law. The case had already attracted considerable public attention, as it was one of the first in which the moving picture establishments were involved. The fight made by Mr. White was watched with interest, for it was thought that the decision one way or the other would determine for once and all whether this new kind of amusement place would have the right to give exhibitions or would be kept closed on the Sabbath day. If the decision rendered by the Justices can be taken as a criterion, then there will be no more moving picture shows on Sunday, for they found Mr. White guilty of the charge and fined him \$10.00. The defendant was represented by his brother, Lawyer Elmer S. White, who, after the examination of the witnesses was completed, made a plea before the court. He laid great stress upon one statement he made in which he insisted that the law which governs the closing of theaters never was meant to close moving picture establishments. The court failed to see it that way, and without much deliberation imposed the fine, which the defendant very gracefully paid.

The Lumina Electric Theater, at Nikon, N. C., was opened to the public last week and filled a void in the amusement world here.

The Pittsburg Calcium Light Company brought suit against A. F. Freeman connected with a moving picture theater on North High street, Columbus, O., to recover on two different counts. The plaintiff alleges that a film valued at \$78.00 belonging to them was destroyed by Freeman and that he has refused to make the loss good. The Pittsburg concern also prays for judgment against Freeman to recover on \$79.05 worth of merchandise furnished.

McCliff's "Happy Half Hour" electric theater has located on North Tonic street, near Chestnut, Havana, Ill.; moving pictures and illustrated songs.

Nicholasville, Ky.—The Crystal, a 5-cent show, has made its appearance here, on Main street. The show consists of moving pictures of one-half hour duration.

A unique entertainment, one almost startlingly strange to many who saw it, was given the prisoners of the Western Penitentiary, Pittsburg, Pa., Sunday, August 4. "The Life of Christ," the title given an exhibition of moving pictures, interspersed with vocal selections, was presented to the several hundred inmates by John Wendall, of Allegheny, Geo. Sommers was the soloist. The entertainment was arranged by Guard Geo. Ortman, who has on several other occasions successfully carried out novel entertainments for the men. He also has done much to build up the prison orchestra and band. Sunday's entertainment was in the nature of a sacred concert. While the religious feature predominates, the solemnity was relieved by the rendering of some sentimental songs. Combined they deeply affected many of the audience, and sad-faced men left the chapel for the corridors and cells, who an hour before had been smiling with eagerness at the expected treat. Their eagerness was early manifested. When the nature of the exhibition was announced they crowded round the bearer of the tidings, some almost threatening to embrace him. As the hour for the exhibition approached, they could scarcely restrain their impatience. The moving pictures, so common a sight to see, at liberty, had never been seen or possibly heard of by many who have been behind the bars a score of years. The

scenes, founded on Biblical stories, seemed real to them, the music lent impressiveness, the songs breathed of home, a home that once was theirs, not that where walls of stone and bars and gloom are omnipresent. Outside was the day beautiful, nature in her brightest mood, happy, seemingly, in the enjoyment of her children. They were not of it. It was gone from some of them forever.

Leases at 604 Olive street and 215 North Sixth street, St. Louis, Mo., were closed by the Holbrook-Blackwelder Real Estate Trust Company for the Lyceum Amusement Company, which filed incorporation papers with the Recorder of Deeds. The Lyceum Amusement Company has a capital stock of \$5,000. The incorporators are David B. Aloe, who has ninety-seven of the 100 shares; John B. Owen, A. Blattner and William Brunswick, one share each. It is proposed to increase the capital at an early date to fit up the places of amusement the company will operate. It is the intention to fit up the rooms with moving pictures, phonographs and other amusement features. The furniture and decorating alone will cost the company \$30,000. The leases are for a term of five years, at an annual rental for both of \$16,000. The Olive street room has a frontage of 20 feet and the Sixth street room 19 feet. The fitting up of the places will begin at once. Negotiations for the Holbrook-Blackwelder Real Estate Trust Company were conducted by F. C. Breit, manager of the rent department.

THRIVING BUSINESS CAN BE DONE IN FILMS AT BARCELONA.

Barcelona is becoming a center for cinematographic shows and a thriving business is being done in films, which are principally imported from France and England, some also coming from Germany, with occasional purchases from American firms.

United States Consul-General Ridgely says it is impossible to state the number of films sold there, but Barcelona is the best market for them in Spain, Madrid being the next best. All the leading English and American film makers have local agents.

The length of the films sold varies from 44 to 119 yards. They are delivered at 2 pesetas (38 cents) per meter (39.37 inches). The subjects preferred depend somewhat on the class of entertainment for which they are required. The cinematograph which claims to have the most select patronage prefers scenes from nature.

There are 30 or 40 cinematographic shows in and around Barcelona. All sorts of moving pictures representing life in America would be popular in Spain. Any American firm furnishing films of this sort would probably find it profitable to send an agent to Barcelona.

Excitement was caused in front of the "Home of Pathe" theater at Riverview Park, Chicago, when Mrs. Jessie Lyons, 1557 Kenmore avenue, fell in a faint as she recognized the picture of her husband in the exhibition. Mrs. Lyons was visiting the park with several friends from out of the city. She was standing before the theater when the door suddenly opened, while the performance was going on. The scene portrayed was that of a downtown Chicago street. She gave one look and dropped senseless. She had seen a life-size portrait of her husband walking in State street. The young woman was revived with difficulty and was taken home. Her husband deserted her two years ago. Since then she had been searching for him in vain.

MOVING PICTURES ARE NOT ALONE.

Regulation of the 5-cent theater is rapidly becoming a moral necessity. Suppression would work an injustice, both to those who have their money invested in the nickelodeons and to that large portion of the public that seeks cheap entertainment. Regulation, however, would serve the ends of public morality and at the same time protect the rights of the proprietors and their patrons. But there are other influences, as well as the nickelodeon theaters, that demand regulation. For instance, there is the comic Sunday supplement. Some of the picture stories presented in these gaudy creations are just as demoralizing to the young as moving pictures of the more reprehensible type. They doubtless do more damage than the latter because they find their way into the homes of the young, the medium of papers which seek to prove their moral tone by pointing the finger of shocked righteousness at the 5-cent theater's offerings.

Some of these funny supplement picture stories teach disrespect of elders by telling of the pranks of lads whose mischief-making contains a touch of the humor of the medium of papers which seek better of those they should honor and venerate. Others make light of theft, lying, grafting, brawling and good order. Surely these comic supplements need regulation as much as do the moving pictures.

So also do the Sunday supplement's stories of grafters and

thieves in which the cleverness of wrongdoers is exaggerated and their dishonesty and criminality are made to appear smart. Insidious suggestions and the calm overlooking of moral standards by institutions that are supposed to be protectors of society are fully as debasing as the worst of the moving pictures.

FAVORS PICTURE MACHINES.

(Clipped from the Springfield, Ohio, Sun.)

Editor The Sun—What's the matter with Springfield? Is she dead? This is a question asked by every traveler coming to your city. I am a traveling man and visit your city every week. After a hard day's work I like to find some place of amusement for an hour before I go to bed. Your city is closed, and I have only two places to go—either Spring Grove or some saloon.

We get tired sitting around the hotel and swapping lies, and often we run out of lies and have to fall back on the truth. In company with several others, I roamed the streets looking for some place of amusement. Is it possible that Springfield has no people sufficiently interested in innocent amusements to open up some place at popular prices to draw the young men away from the streets and saloons?

Come down and look at Dayton once! We have fourteen moving picture theaters, some of them thousands of dollars. Only 5 cents admission. Every one is crowded. The people turn out of one and go to see what the other theater is putting on. Columbus is full of 5-cent moving picture theaters. Muncie has eight. Youngstown, Ohio, is only the size of Springfield and has fifteen moving picture theaters. Little Urbana, with 6,000 people, has four moving picture theaters. I have been in more than 400 of them in different towns and cities and I find them very entertaining.

Every one has a band, orchestra, buglers or singers who appear in front to announce the beginning of each entertainment. You only have one in your city of 50,000. I visited it three times to-night and I saw the best pictures that I have seen in all my travels. I understand that your city council has passed an ordinance prohibiting moving picture theaters from soliciting trade in any way and have done all in their power to drive this class of amusements from your city.

If your city officials will visit any town or city in Ohio and attend one of these entertainments, and take a good thirty-minutes laugh over one of the humorous productions, they will call a special meeting and repeal some of their blue laws relating to this class of amusement.

Motion pictures is the highest type of photography, and I would rather let my wife and children laugh and grow fat over a moving picture show than to take them to some vaudeville performance where smutty jokes and actions are the main features.

Mr. Editor, I beg pardon for taking up so much of your time, but I recognize your paper as a leader in your community, and while you are digging at the Big Four to improve your city, let some of your enterprising men establish some theater of this kind—not only for the traveling men but for the ladies and children of your city. Get them enthused once and you will see your streets full of people every evening going from one theater to another, as they do in every city and town of 4,000 up.

It is the cleanest, most amusing attraction, and is a fad in every town in the United States except Springfield. These little theaters have made all of the old towns lively and traveling men take pleasure in visiting towns where several are located. Why can't Springfield have a dozen instead of one? It draws the people downtown and benefits all classes of business.

Very respectfully,

J. H. WILTON.

1423 West Third street, Dayton, Ohio.

5-CENT SHOW EASILY STARTED.

A 5-cent theater can be started for \$500. There is one on State street, near Thirty-first, that was put in operation for that sum; but there is another one on State street, near Monroe, that required an outlay of \$35,000. The man near Thirty-first street, after paying out his last dollar for a lantern, was compelled to sign a mortgage on his fixtures before his landlord would give him a lease. The owners of the establishment near Monroe street have a dozen others, equally pretentious, in some of the largest cities of the country. At Coney Island, the birthplace of the 5-cent theater, they have a palace that was built especially for their business, at a cost of \$60,000.

Between these extremes are 5-cent theaters of varying costs. The first thing to be considered by those who plan an amusement place of this nature is rent. Usually it is necessary to sign a lease for at least one year, and, as the business is considered objectionable by landlords, the rent is higher than for other enterprises. After the rent is paid it is necessary in many cases

to make alterations in the building, and these have to be paid for by the owner of the theater. Seats have to be bought, and a small amount of lumber is required for the stage.

The largest item of expense is that of the front. If the theater is to catch the crowds, especially when there is so much competition, there must be an attractive front. In some of the more pretentious downtown establishments of this nature the front is of the finest mosaic, with pictures painted by a recognized artist. In one of the Madison street theaters the front entrance is decorated with two huge paintings, each of which cost \$200. Always there must be extensive arrangements for light, and a sign, fairly scintillant with electric bulbs, must extend out over the sidewalk, where it can be seen for blocks. Lighting fixtures, including a sign, cannot be had for much less than \$200.

Every 5-cent theater has a lantern with which to show its moving pictures. The lantern costs \$100 at the least estimate, and the films, which are rented, come at \$50 a week for each hundred. The films are prepared by firms which make a specialty of the business, and, as their pictures are syndicated, they never are sold. Most of the pictures come from London and Paris, and it is only lately that the pictures have been taken in this country.

For the illustrated songs there must be one or more singers, and these are not easily found for less than \$10 a week each. Also there must be a piano and a man to play it. Two ticket-sellers and one "barker" are necessary to look after the business of the front end, and one man is required to operate the lantern. Even in the cheapest of these theaters it is hard to get along without a literary roll of five or six hundred.

To offset this expense there must be a large patronage, and that this patronage is available has been proved by the theater on State street, near Monroe. Sig Falter, its manager, says the average attendance there is 4,000, with perhaps 6,000 on Saturday. In this establishment there are three floors, with a shooting gallery in the basement, a penny arcade on the first floor, and the theater proper on the second floor. As a means of getting the people to visit the second floor Mr. Falter built a flight of steps with water running underneath them. The steps are of glass, and the water dashing below makes it appear to the visitors of the place that they are walking on water. The water falls into a tank, and the water does not waste the time to go up in an elevator or climb an ordinary flight of stairs willingly go up this novel waterfall stairway. "There's tricks in all trades," said Mr. Falter, "he dumped 50,000 pennies into a sack.—Chicago Tribune.

From San Antonio, Tex., we hear a protest has been received by the city electrician from the operators of moving picture machines in nickel theaters. The owners of the small theaters have been forced to comply with the electrical code of the Texas Fire Prevention Association, and the operators claim that the new regulations work a hardship upon them. According to the regulations, the booth containing the picture machines must be lined with sheet iron or metal and only the opening to permit the projection of the pictures on the screen is permitted. Thus the operators are enclosed in a metal-lined booth, without ventilation, and during the hot weather the atmosphere is unbearable. "They force us to keep the door of our booth closed. I don't know what my job," said one of the operators. "The heat from the arc lamp raises the temperature to an unbearable degree and the metal-lined walls reflect the heat. It is like being in a red hot iron coffin without a breath of fresh air." During the hot days we have no opportunity to leave our booths for many hours. The shows are only ten or fifteen minutes apart and the intervals are spent in winding our films and preparing for the next show.

Montreal will have a new place of entertainment, a deal has concluded by which Mr. T. W. Keith, of moving picture interests, secured a long lease of the property at the southeast corner of St. Catherine and Bleury streets. The place will be opened and will daily furnish amusement by means of motion pictures and illustrated songs. The Keith picture concern operates seven places of amusement in the Maritime Provinces and the New England States. In becoming a place of amusement the property will have covered a wide range, having been previously a convent school; the picture booth on the first floor was the chapel of the convent. This portion of the building is constructed along the usual ecclesiastical lines. It possesses a high vaulted roof and the interior will be changed by the erection of a gallery. When completed there will be accommodation for 1,100 spectators. The "Nickel" house will be ready in October.

Lyceum Amusement Company; capital stock, fully paid, \$500,000. Incorporators, David B. Aloe, 97 shares; John B. Owen, 100 shares; Blattner, William Brunswick, each 1 share. To operate moving picture machines, phonographs, etc.

MOTION PICTURE SHOWS.

There seems to be a concerted effort in some cities to give the nickel theater an evil reputation. Where there are any known to be bad—immoral, suggestive pictures—pictures that place a premium upon immorality and invest criminals with a halo of glory, they should be suppressed, but it is silly to condemn the motion picture shows simply because they are cheap. The nickel theater has a legitimate place in the life of the people, and there is scarcely a city of 10,000 population in this country that does not have one or more. They wouldn't be in existence if the public didn't want them, and the public wants them because, at a nominal price of admission, they provide an entertainment that runs or can be made to run the entire gamut of amusement and instruction. The nickel theater is the theater of the poorly paid—the little playhouse of the masses. It gives in a great measure the knowledge acquired by foreign travel to thousands who will never be able to go beyond their own narrow environment. It brings the sea to the dweller in the inland city. It familiarizes the resident of the coast States with the wonders of mountain and prairie. It makes men—and women—think! And there is comedy, too—plenty of it—rich, roaring, fret-destroying comedy—comedy that is worth many times the price of admission to the wearied, the worried, the heart-sick! Just the kind of a tonic that thousands of tired women and dissatisfied men need, and which would not be paid for anywhere else than in a nickel theater.—*Republican*, Lansing, Mich.

OPPOSED TO SUNDAY SHOWS.

Mayor W. B. Kilpatrick, of Youngstown, Ohio, is opposed to the operation of moving picture shows on Sunday and has stated that he will not favorably consider the applications filed with him by managers of local theaters for that privilege.

Pathe Freres find the premises at 42 East Twenty-third street too small for their business purposes, and on September 1 they will remove to larger and more commodious offices at 41 West Twenty-fifth street.

We learn that Kleine Optical Company have accepted the exclusive American agency for a new line of Italian films made by Carlo Rossi, of Turin, Italy. The samples they have received from this company show exceptional merit in originality, in the execution of the stories, the use of artistic settings, and in the expert handling of light and backgrounds. The geographical location of the factory and its mountainous environment open up an entirely new series of backgrounds for story films which will be a relief to the public that has become over-familiar with French, English and American scenery such as has become common because of constant use by the older conspicuous factories. We understand that first subjects will be ready for distribution about September 15, 1907. Full descriptions will appear in our columns prior to this date.

Examination for Operators.

On October 15, 1907, and following days, a practical examination will be held in London, England, at the Northampton Polytechnic Institute. This will be under the management of a committee comprising three leading film manufacturers and three representatives of the Institute, who have appointed independent practical examiners, under whose instruction the candidates will fix up and operate a projector under working conditions. Verbal questions will follow, and the candidates who have satisfied the examiners that they are competent will be granted certificates to that effect.

There will be two grades of certificates, and exhibitors and employers of operators are especially recommended to enter for the most advanced. The advantages which successful candidates will obtain are, the entry of their names on a register which will be circulated annually among all interested in engaging exhibitors or operators, the ability to produce a certificate when soliciting engagements, and incidentally, the general advancement of their own position, and that of the business. The subjects of examination will include the regulations of the London County Council, who, it is expected, will eventually recognize the certificate and examination officially. Exhibitors who obtain certificates will be entitled to notify the fact

upon their letter paper and circulars, and this will obviously prove of commercial value as indicating the practical knowledge and ability of the members of the firm. A small fee is to be charged for the examination, and the expenses will be borne by the Association.

For the same fee candidates who require instruction will be admitted to classes at the Northampton Polytechnic Institute.

The Joint Committee of the Kinematograph Manufacturers' Association and the Northampton Polytechnic Institute is as follows:

Appointed by the Association:
Messrs. A. C. Bromhead, Robt. W. Paul, J. D. Walker.

Appointed by the Institute:
Messrs. D. Buckney, A. B. Kent, J. H. Polak.

Examiners for 1907-8:
Messrs. Nevil Maskelyne and S. D. Chalmers.

The following is the syllabus of examination:

FOR A PRELIMINARY CERTIFICATE.

FILMS.—The inspection, repair, joining-up and registration of films; care of films, and the effect of heat, dryness, moisture or grease.

ILLUMINATION BY GAS.—Precautions for safety in dealing with compressed gases, and regulations for transit by railway.

Detection of leakage of gas.

Method of adjusting the jet in the lantern; possible emergencies and precautions to be taken.

Or

ILLUMINATION BY ELECTRICITY.—Method of trimming and setting the lamp for direct or alternating current.

Method of connecting up the circuit, and direction of current through lamp.

Use of fuses, and regulations respecting position of resistances.

OPTICAL PRINCIPLES.—The choice of objective lens and screen distance for animated and lantern slide pictures of given sizes.

Cleaning and care of lenses and their correct replacement in the mounts.

The effect of heat on the condenser and film.

Improvement, by correction and adjustment of the optical parts, of the illumination on the screen.

SAFETY PRECAUTIONS AND REGULATIONS.—Regulations of the London County Council.

Effect of heat from the illuminant, and the use of the safety shutter.

Effect of accidentally stopping machine or breakage of working parts.

EXHIBITING.—Choice of position for the Kinematograph.

Methods of setting up and fixing the screen and machine.

Lighting up and placing the film in position.

Centering of animated and still pictures on the screen.

Judgment of the speed of projection.

Use of title slides and prevention of condensation on same.

Particular attention will be paid to the skill and smartness of the operator.

FOR A HIGHER CERTIFICATE.

The following, in addition to the subjects for the Preliminary Certificate.

The properties of celluloid, with special reference to its inflammability.

The properties of oxygen and hydrogen, and methods of generating oxygen, obtaining correct proportion of mixture, and the nature of dangerous mixtures, the principles and use of pressure gauges and regulators. Com-

putting the quantity of gas in a cylinder by the indication of the gauge.

Effect of modifying the nipple of jet and the pressure on consumption and candle power.

The choice and properties of lime cylinders.

Resistances required for various circuits for arc lamps.

Relation between the sizes of carbons and current.

Use of choking coils for alternating current.

Precautions to be taken in connecting up and possible emergencies.

General forms of condensers and objective lenses.

Function of the condenser and choice of condenser for various conditions.

Arrangement and adjustment of the optical parts.

The concentration of heat at the focus and means of absorbing heat.

The position of lantern and kinematograph objectives in relation to the focus of the condenser.

Judgment of brilliancy and evenness of the illumination on screen.

The nature of screen materials.

Special rules of the fire insurance companies for kinematograph installations.

The selection of title slides and the writing of temporary slides.

Candidates who are accustomed to motor-driven kinematographs may request to be examined specially with reference to same, on notifying same on their application form.

Candidates, who desire, may be examined on the methods of comparing the candle-power of illuminants.

Candidates may be expected to satisfy the examiners of their capabilities to deal effectively with an emergency.

—Kinematograph and Lantern Weekly.

We commend the above to the attention of manufacturers in America, who, if they would do so, could give hands and approach the powers that be, in all the large cities, with a view of co-operation on such lines as here shadowed forth. If fully carried out to completion, such a scheme would eliminate the undesirable element and tend to the progress of the trade.

Film Review.

THE MODERN YOUTH.

SOCIETA ITALIANA CINES.

The scene opens with a family conclave in the drawing-room of a well-proportioned mansion; at which family lawyers, the parents of a prospective bride and bridegroom and mutual friends are discussing deeds and settlement connected with the nuptials of a young couple. These having been settled satisfactorily, they are congratulating each other on the results of their labor, when the youth of the house appears on the scene. As the mother runs to him and tells him of the final arrangements, he is seemingly glad and repudiates the alliance which his parents wish him to form. He asks for his allowance. Taking no notice of his fiancée, he follows his father, leaving his fiancée to be consoled by her mother. Reaching the office of the father, he receives the portion of his fortune which he has demanded, is about to go out, and he is called back to sign a deed of renunciation; then taking the roll of bills, putting aside his father and mother, he goes from his home.

Hastening to the apartments of a woman who has captivated his fancy, he explains to her that he is free from all the trammels of his home ties, showing her the money which he has obtained and giving her a portion, which she receives by showering her kisses upon him in acknowledgment. Inviting her to go out with him, they are seen driving through the streets of Paris in a four-wheeled touring car. They turn the banks of the Seine, through the Arc-De-Triomphe, then proceeding through beautiful scenery, they arrive at a country hotel, where they are surrounded by friends whom he dines and wines, finishing up with the drinking of toasts, after which a mock marriage is performed, uniting him to his amora. We next see him, with his pseudo-wife, at the card table, where he seems to lose heavily, in the game. With feverish haste he doubles and redoubles the stakes, still losing, until at last he stakes his last thousand on the game and loses. Hardly knowing what he does, he borrows of the ever-ready money lender and feverishly plays again and loses. The girl, who had been watching the game and had seen how the cards had been manipulated, tells him that he, had been cheated

by one of the players, and pointing her finger at one, accuses him. The modern youth asks for fair play, which is denied, and a fight ensues, during which the youth shoots his opponent and flees from the scene, followed shortly afterwards by the girl, who staggers off in another direction. The players, who before were all excitement, now gather up the body of their late comrade and carry it out to the sidewalk, where they leave it in such a position that the peasant police would imagine another tragedy had been committed by footpads. The modern youth flees from the horror, nor pausing to look behind him, far into the country, until he comes to a lane, where the peasant police leading home his sheep; this seems to give the youth an inspiration, for, following the sheep to the farm yard, he offers his services to the farmer, begging for work. The farmer notices his hands are not accustomed to this kind of work, puts a spade in his hand and tells him to dig, which shows his inexperience, and he is driven off. The daughter of the farmer intercedes for him, but is repulsed for her pains, which brings a blessing from the lips of the youth, who turns to thank her for her kindness ere quitting the farm. Following the fortunes of the youth to gain a livelihood, we find him in the role of a rag-gatherer on the streets of Paris, but being weak from privation and hunger, he staggers and falls on to the curb. Kindly people hasten to his assistance, and with helping hands assist him on to his feet. A carriage and pair, in which are seated two ladies, drives up, and seeing the crowd they both get out to offer their assistance. The mother love of the older lady recognizes the youth as her son, and at the same time her companion recognizes her fiancée. The recognition is also mutual with the youth, who tries to get away, but the mother insists and ultimately leads him to their carriage, and they drive off to his old home.

We see the old father, helpless and broken down with sorrow, not yet years, being escorted about the grounds by a trained nurse, and finally he is helped to his chair, and up the steps of his house, and taken to his room. No sooner has he got there than the carriage containing the youth and his fiancée, comes up, and the mother and his fiancée, he is assisted up the steps and taken into the father's room. Previous to his being led in, the mother

appears and sees her husband asleep. Clapping her hands in prayer and intercession, she looks upward, and feeling in her mind that her prayers will be answered, she goes for her son, whom she leads into the presence of her sleeping husband. At the sight of the premature gray hair and the softness of his father, the youth falls upon his knees, and taking the hand which had never been kind to him, he presses it to his lips, and kisses it. This action awakes the old man, and a breathless silence seems to pervade the scene until he finally recognizes his son. The father reaches for a stool and raising it on high, crashes it down on to the mother, who receives the blow intended for the son. Seeing what he has done, the old man's rage is immediately turned into agony, and he falls into a chair. The mother, still tenderly cherishing her son, leads him to the father, and both bow on their knees and beg forgiveness. Her talking between parental love and pride, her wife and son, kneeling in agonizing suspense, watch the emotion on the old man's face. Love finally conquers family pride and the old man falls on the son's neck as he is forgiven and received once more into the home of his childhood.

NICKEL-ODEON FOR SALE—Moving picture show the "Nickelodeon" price \$500; must sell at once. Have other business which requires all of my time. HENRY W. WARNER, Atlantic, Ind.

SITTATION WANTED—Operator with experience will go anywhere. ROBERT MARTIN, 67 W. 10th Street, New York City.

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Edison Mfg. Co., 19 Union St., New York.
Essanay Film Mfg. Co., 101 Wells st., Chicago.

Kalem Company (Inc.), 131 W. 24th st., New York.
S. Lubin, 51 S. 8th st., Philadelphia, Pa.
L. Gaumont & Co. Paris, American Agents, Kleine Optical Co., Chicago and New York.
Geo. Melies, 204 E. 38th st., New York.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pathé Freres, 42 E. 23d st., New York.
Seig Polycope Co., 41 Peck court, Chicago, Ill.
Société Industrielle "Cines," 145 East 23rd Street, New York City.

T. P. Paris, American Agents, Kleine Optical Co., Chicago and New York.
Urban Eclipse, London, American Agents, Kleine Optical Co., Chicago and New York.
Vascope Mfg. Co., 112 E. Randolph st., Chicago, Ill.
Vitagraph Co., 116 Nassau st., New York.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburgh, Pa.

Amusement Supply Co., 85 Dearborn st., Chicago, Ill.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
E. H. Buckwalter, 713 Lincoln ave., Denver, Colo.

Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Frothington Co., 225 Dearborn st., Chicago, Ill.

Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Lewis Bldg., 247 Fifth ave., Pittsburgh, Pa.

Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Edison Display Co., 1116 Third ave., Seattle, Wash.

Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Eriker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 808 House Bldg., Pittsburgh, Pa.

German-American Cine. and Film Co., 109 E. 12th st., New York.
Greater New York Film Rental Co., 24 Union sq., New York.

Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
H. L. Hull & Co., 209 E. 57th st., Chicago, Ill.

Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 622 Sixth ave., New York.
Laemmle, 196 Lake st., Chicago, Ill.

Laemmle, 407 Flatiron Bldg., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
C. Melies, 204 E. 38th st., New York.

Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
New Era Film Exchange, 95 Washington st., Chicago, Ill.

L. O. Quimet, 624 St. Catherine, E., Montreal, Can.
People's Vaudeville Co., 2172 Third ave., New York.

D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.

C. M. Stebbins, 1028 Main st., Kansas City, Mo.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.

Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
John H. Thurston, 50 Bromfield st., Boston, Mass.
Alfred Weiss, 1525 First ave., New York.

Williams, Browne & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburgh, Pa.
Amusement Supply Co., 85 Dearborn st., Chicago, Ill.

Atlas Motion Picture Co., 223 Havemeyer st., Brooklyn, N. Y.
Buckwalter, 167 Fillmore st., San Francisco, Cal.

Beston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.

Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.

Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.

Duquesne Amusement Supply Co., 616 Fifth ave., Pittsburg, Pa.
Edison Display Co., 1116 Third ave., Seattle, Wash.

Edison Mfg. Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Geo. Melies, 204 E. 38th st., New York.

Greater New York Film Rental Co., 24 Union sq., New York.
H. J. Greenwood, 228 Tremont st., Boston, Mass.

F. J. Howard, 456 Washington st., Boston, Mass.
Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.

Kleine Optical Co., 622 Sixth ave., New York.
Laemmle, 407 Flatiron Bldg., New York.
Laemmle, 196 Lake st., Chicago, Ill.

P. Meyers, 123 W. 47th st., New York.
L. Manasse & Co., 88 Madison st., Chicago, Ill.
Edison Mfg. Co., 19 Union St., New York.

Miles Bros., 790 Turk st., San Francisco, Cal.
New Era Film Exchange, 95 Washington st., Chicago, Ill.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.

Novelty Moving Picture Co., 876 Eddy st., San L. E. Quimet, 624 St. Catherine, E., Montreal, Can.
Wm. H. Swaab & Co., 338 Spruce st., Philadelphia, Pa.

Peoria Exchange, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.

D. W. Robertson, 407 Park Row Bldg., New York.
Edison Mfg. Co., 62 N. Clark st., Chicago, Ill.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.

M. Stebbins, 1028 Main st., Kansas City, Mo.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.

Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Temple Film Co., Masonic Temple, Chicago, Ill.
John H. Thurston, 50 Bromfield st., Boston, Mass.

20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn st., Chicago, U. S. Film Exchange, 1525 First ave., New York.

Stereopticons.

Chas. Beasler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.

Eriker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
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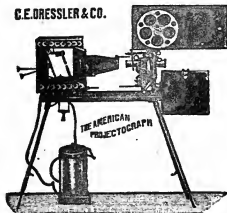
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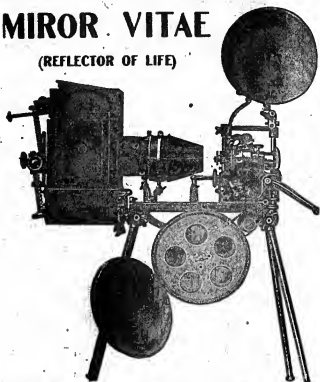
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THE OUTLOOK—WHAT OF IT?

What in your opinion is the prospect for the coming season? was a question put to us by one who is interested in the promotion of high-class houses. This is too large a subject to be hid under a bushel, and for the benefit of our readers we give our views that they may profit thereby.

The prospect for 1907-8 is the brightest that imagination can picture. Without exaggeration and from information which is reliable we can safely state that during the next five or six months some 1,000 nikelodeons will open up in this country. The number of letters we receive asking us to pick out localities for would-be proprietors, and some of them offering fees for the selection of good localities, indicate a growing desire to invest capital in a successful and rapidly increasing business. But will not this be overdoing a good thing? It will not; so vast is the territory to be covered that 1,000 will scarcely make an appreciable difference. But what about the licenses and the fire insurance companies? Do you not think these are difficulties to be overcome? These questions open up a very debatable field. In some localities there has been trouble with the licensing and also with the fire department. But our contention is that the proprietors have brought all this upon themselves by the employment of inexperienced operators, who have by their carelessness caused fires innumerable, and thus through crass stupidity—to use a mild term—have compelled local authorities to safeguard the lives and property of their citizens and the fire insurance companies for their own protection to raise the risk. The trouble with us all is "that familiarity breeds contempt" and we blind ourselves to the fact that celluloid is a most inflammable material, and if we will not realize the importance of the question the State must do so and protect us in spite of ourselves.

We have contended all along, and still hold the opinion, that if careful, sober, non-smoking and experienced operators only are employed the difficulties of licenses and fire insurances would speedily vanish, and provided also that no firm be allowed by the payment of graft to the inspectors to ignore the requirements of the department, but be compelled to toe the line, large with small capitalists, the whole problem would right itself in a very short time. Another point that impresses us here is the fact that no substitute—that is, a non-inflammable substitute—has yet been invented to act as a base for the gelatine. We remember writing about this in 1896 and were then promised a safe base. Eleven years have

elapsd and we seem no nearer to the solution of the obstacle. Rumors galore have been heard, but materialization does not appear. In our early wet collodion days we made a number of paper negatives and they are still in existence, not quite transparent, but nearly so. Could not paper be treated with a hardening chemical such as formalin and made strong and transparent? We hear nothing nowadays about the experiments along these lines. And yet nothing is so important as a non-inflammable film. We wish we could say the outlook along this line of research was rosy. With this digression we will hark back to the point we left off, viz., our 1,000 nickelodeons. But, said our interrogator, if all these places open up how will they be supplied with film if there is not enough to satisfy now? We know of three more film manufactories that will open for business shortly and they will take care of the demand as far as home production is concerned. In addition to these there are several more Italian, French and English firms about to come into the field and these will be able to fill all orders. Will not this tend to cheapen the product? We don't think so. It is a mistake to lower prices more than they are at present. Besides, as we have pointed out previously, to lower the price is to lower the quality. Cheap goods are always dear; they will not stand the wear and tear by one-half that the fair price goods do. Instead of reducing prices there should be an upward tendency, a thorough agreement between manufacturers to maintain a reasonable figure for their products. Good measure and better quality should be the aim, not quantity, to the detriment of everything else.

There is a mistaken idea abroad that if prices are not reduced there will be no sales. Exhibitors must have supplies and are willing to pay the price for them; it is human nature to go to the cheapest market, but if dealers would point out to purchasers that by paying two cents per foot more for film of noted makers they can give 150 to 200 more shows, the price would be forthcoming with better grace, especially if they can be assured that the picture will not strip from the support after a few exhibitions and that the sprocket holes will stand the wear and tear for a much longer period.

We were then asked what we thought a fair price for admission. We replied that depended entirely on the neighborhood. In a good locality 10 cents adults and 5 cents for children can easily be obtained. The tendency is to improve the exhibitions and charge accordingly up the Harlem and Bronx districts, but this would be unwise in the Bowery and East Side. At Curzon Hall, Birmingham, England, an old friend of ours (Waller Deffis) has for the past eight seasons crowded out the building (holding 4,000 to 5,000) night after night at prices ranging from 3d. (6c.) to 2s. 6d. (60c.). Moving pictures form the bulk of the entertainment of two hours' duration and two matinees Wednesday and Saturday afternoons. Vaudeville acts, conjuring, etc., occupy a break with illustrated songs of perhaps twenty minutes to a half hour, and the audience do not tire. Why not

try such a scheme here? With good management it would pay well. The present number of film renters will not be able to supply the demand. What then? We know of several combinations who are contemplating opening film rental offices in various cities, so that no difficulty may be feared on that score.

Now—perhaps the most important point of all—What do you think of an official censor for the selection of films and what would you bar from public exhibition?

We think it would be a mistake for a censor to be appointed. This matter should be left to the manufacturers; they know the trend of public opinion, and if they choose to offend that is their lookout and they must suffer the consequences.

It is not our province to bar the exhibition of any film but we certainly think the time has come for every manufacturer to eliminate from his repertoire such subjects as drunken men and women, train and safe robberies, the robbing of post offices and tying the victims to the railroad track, murder and crime in any form. Manufacturers should ever have in mind that the audiences at the nickelodeons are largely composed of children, who are apt to take the evil tendencies shown sooner than the good points, and should not put stumbling blocks in their way.

The Cinematograph in Science and Education.

Its Value in Surgical Demonstrations.

By CHARLES ÚRBAN, F.Z.S., London, Eng.

(Continued from page 373.)

In the study of the movements and habits of animals and insect life, ordinary photography left much to be desired. Although a long series of photographs will present an animal in various positions, the one most characteristic is not obtained, and the point sought is missed. This particularly applies to the methods of carnivora seeking and capturing prey. The ordinary snapshot camera fails entirely in its relation to wild animals in their natural environment when seeking and seizing food, nor does it give a graphic idea of the facial expression and characteristic movements of the animal under observation.

These difficulties have now been overcome, and it is possible to place before Natural History classes "living pictures" of animal and insect life which, by faithfully reproducing every action of the subject under discussion, more vividly impress the minds of the students than any lecture illustrated by still pictures or drawings.

Upon all students of natural history the importance of using nothing but photographs as illustrations cannot be too strongly impressed. However carefully the artist may draw, and however skilfully the engraver may engrave, there can never be the same accuracy of detail which is possible to obtain in a photograph.

The Cinematograph secures to natural history classes the opportunity of studying subject films in which the specimens—some of which are rapidly becoming extinct—are depicted moving amid their natural surroundings. The swimming fish, the flying-bird, the leaping salmon,

the crawling reptile and insect—these, as well as the larger animals, are reproduced faithfully. By means of the Cinematograph it is now possible to teach this subject, not as a study, but as a relaxation from study, and yet impart a knowledge which cannot be gained by mere reading.

Of the Cinematograph in its relation to Zoological Science, Mr. F. Chalmers Mitchell, M.A., D.Sc., F.R.S., secretary of the Zoological Society of London, says:

"I have the pleasure to thank you, in the name of this society, for the exhibition of films of zoological studies shown at our last scientific meeting.

"I am glad to take the opportunity you give me of stating that, in my opinion, such studies are a great aid to the educational side of zoological science. They are not only fascinating as spectacles, but they enable the events in the life-history of many animals, and in particular of the lower animals, such as insects, to be displayed to a large audience in a fashion far beyond the possibilities of ordinary photographs even accompanied by the most vivid descriptions. The combination of patience and skill and the technical excellence of your apparatus has brought about a most striking result."

Work already done, and results recorded, show the necessity of close watching during the period of photographing phenomena.

The Cinematograph has led to the observation and chronicling of what may be termed subsidiary phenomena which were heretofore unnoticed, and it is most useful in physiological botany, as showing the movement of plants between periods of activity and rest. Cinematography also teaches that the more we study by means of modern methods the more the student is struck by the almost human-like instincts of the plants under observation.

Photographs of a germinating seed may now be taken by the Cinematograph at regular intervals during many days, until the seed sends up its seed leaves. The projected pictures show the earth raised up by the swelling seed, and the seed-coat thrown off; the seed-leaves emerge, straighten themselves out and then the first leaves break forth.

Phenomena of plant life which take several days or weeks to record—such as the stages of growth in a plant and the opening of a flower bud—can be projected upon the screen, condensed to a single film, as if the successive stages followed each other in the course of a few minutes.

Among the Micro-Cinematographic and Cinematographic subjects already prepared by the Charles Urban Trading Company may be mentioned:

The Amceba	Red Sludge Worm
The Circulation of Proto-	Water Flea and Rotifers
plasm (700 diameters on	Anatomy of Water Flea
the film)	Diatoms
Circulation of Blood in a	Head of a House Fly
Frog's Foot (500 diam-	Frog Mites and Maggot
eters)	Red Mites
Circulation of Blood in the	Bryozoa (moss animals)
Tail of a Goldfish	Vorticellæ
Voluntary Movement in the	Paramoecium
Gills of a Mussel	Water Bear
Fresh Water Infusorian	Midge Larva
(500 diameters)	Harvest Mites
Siphonoid Bacteria (850 di-	Polychæte
ameters)	Tubularian
The "Bacteria Glutton"	Black Currant Bud Mite
(500 diameters)	Living Bacteria
Poliox Globator	Polycistina

The Brick-making Rotifer	Ostrapod
Red Snow Germs (650 di-	Cetoctylus
ameters)	Young Oysters
American Blight and Green	Tophyropoda
Fly	Copypod
Cheese Mites (50 diam-	Young of Prawn
eters)	Baby (Zoea) Crab
Spider Crab	"Little Drops of Water"
Freshwater Hydra	Life in a Water Butt
Polyzoa	Giants and Pygmies of the
White Cypris	Deep
Nevis	"Through the Microscope"
Gnat Larva	Pond Life
Corythea Larva	Etc., etc.
The Life of a Bee	
Empire of the Ants	Birth of a Crystal
Metamorphosis of a But-	Smoke and its molecules
terfly, etc., etc.	Electrical Discharges
May-fly Larva	
"Beri-Beri"—Its effects on	
Borneo Natives	

It may be mentioned—to give some idea of the magnification—that the size of each film picture is, roughly, $\frac{3}{4} \times 1$ inch, and in this space a magnification of 850 diameters is possible.

In conclusion the Cinematograph has become, not—as some people imagine it to be—a showman's plaything, but a vital necessity for every barracks, ship, college, school, institute, hospital, laboratory, academy and museum; for every traveler, explorer and missionary. In every department of State, science and education, in fact, animated photography is of the greatest importance, and one of the chief and coming means of imparting knowledge.

FINIS.

Our London Letter.

(From Our Own Correspondent.)

We have a Kinematograph Operators' Association here, but it is only three months old and so far has done nothing. It is affiliated to the National Association of Theatrical Employees, including the general employees of the Music Hall, the idea of the union being that in case of strike the electricians would refuse to work the bioscope in the place of the operators. The operators are holding back from the Association in many cases because of the antagonism of the leading exhibitors, and unless the latter are won over, it will probably continue powerless.

A scheme has just been issued, not from the operators but from the manufacturers and exhibitors, which you will find outlined in the booklet enclosed. This is the first practical step to test the proficiency of operators, but it remains to be seen how it will be received by the operators themselves and by their association. Probably the best of them will present themselves for examination in October, particularly if the whole of the exhibitors back up the movement by only engaging men who have secured a certificate. The big hope of the movement lies in securing recognition from the L. C. C., which is an uncertain body. It is, however, expected that this will ultimately be secured and that the council will only allow operators with a certificate from this body to take charge of a machine in their district. After that most of the other councils will probably follow suit.

You will notice that the Kinematograph Manufacturers' Association is concerned in this scheme. This body has been in existence some little time, but has only lately

become really representative and Pathe and Vitagraph are still outside. The booklet gives rise to the hope that the association now means business with regard to piracy and other evils.

[We published a resume of this scheme in our last week's issue and may take up the matter again in a week or two.—Ed.]

Trade over here just now is booming. The Gaumont Company has just vacated small offices in Cecil Court to occupy a building of six floors near Piccadilly Circus and the Urban Company is also building special headquarters in Wardour street, in which not only the offices but the dark rooms and studio will be included. Other firms who are moving into bigger premises are the Warwick Trading Company and the Waltham Company. Two firms who previously manufactured films, but had no office of their own, selling through the Gaumont Company, have now opened up on their own account. These are Williamson & Co., of Brighton, and the Cinematograph Syndicate, who make the Norwood films. Both of these are located in Cecil Court.

There are very few cinematograph theaters in England of the sort which are so common in France and America, but things are mending in this particular. Hale's Tours opened a place in Oxford street in October last as an experiment and instantly scored such an enormous success that they have since opened close upon a dozen other shows in London and the provinces. The show which they gave at first for 6d. (12c.) was a very poor one, but it has since been improved and they are taking films of their own which should further add to their success. Another company has been formed with the title The British Cinema Company, Ltd., with the object of financing and running street shows. They have given one successful show at the Balham Empire, but have not seriously developed their programme so far.

Foreign firms who have English offices are rather disappointed at the sales which they get in this country. One of them is credited with the remark that the maximum sale in this country is little more than thirty copies at the best, but that it is easier to supply foreign orders from London than even from the head office. English makers depend for quite two-thirds of their trade upon orders from the Continent and America. The latter seems to have a great liking for English-made subjects and all the makers have now agents pushing their subjects.

It is now generally realized that the adoption of the cinematograph on a large scale for educational purposes is now merely a matter of time. You have probably received a booklet issued by the Urban Company on this matter. Mr. Urban is really doing a missionary work in this field, from which others will benefit as much as himself, but there will probably be room for all. Mr. Urban has already a fine list of subjects which could be used for educational purposes, including a series showing the famous Dr. Doyen, of Paris, performing various rare surgical operations, which the medical student would otherwise not have a chance of seeing more than once during his course, or perhaps not at all.

[The booklet referred to we have been republishing in the past four issues; we believed the information was of such world-wide importance that we wrote and obtained Mr. Urban's consent for it to appear in our columns for the benefit of our numerous readers.—Ed.]

When writing to advertisers, please mention the Moving Picture World.



The Improved Film Supply Company, of New York, have secured the services of Mr. Jacob Weinberg as their booking agent. This practically assures their patrons the best products of the film manufacturers' output. We wish them success. They are noted for the high-class selection of films they send to their patrons.

Messrs. Burton and Byrnes, of the American Film and Amusement Company, 307 State street, Rochester, N. Y., were in the city last week, paying visits to the various manufacturers and importers of film, and we in our little way were able to be of use to them. No doubt the nickelodeons of Rochester are now reaping the benefit of their visit. Why did one firm go out of their way to make malicious and untruthful statements?

Another visitor was G. M. Tuch, president of The Electric Theater Film Company, Inc., of Bowling Green, Ky. (We were very careful where we sent him.) He said: "I am a great admirer of the MOVING PICTURE WORLD. I cannot speak too highly in its praise. It is one of those papers a man feels better for having read. Not only that; it is full of information of such a nature we do not get anywhere else. We cannot afford to be without it. Why, only this trip it saved me \$50.00 by the information it gave me in buying films. We have a string of theaters throughout Kentucky, and our business is to only handle film of the cleanest and highest quality, such as can be shown to an audience of women and children. Our requirements are of the highest caliber and need careful selection. The standard to-day is much higher than it was six months ago, and I think you, Mr. Editor, can take a little credit for having brought about such a condition by the stand you have taken towards the election of the nickelodeons and the efforts you have made to eliminate the undesirable and base subjects from the dealers' lists. Thanks, Mr. Tuch; we very much appreciate your kindly words."

From Washington, D. C., we hear that the building now occupied by the United States Express Company on Pennsylvania avenue between Ninth and Tenth streets has been leased for ten years to Washington parties, who announce the purpose of converting it into an up-to-date moving picture theater. It is arranged that the first floor shall be elaborately fitted up as a first class theater, with entrances on both Pennsylvania avenue and D street. The second floor will be devoted to travel talks, illustrated by moving pictures, and also by an entirely new and most interesting method of producing stereoscopic effects on the screen. The effect of this new method is said to be most realistic and startling, and it is a secret. On the two floors the theater will seat 1,200 people. It has been named the "Cosmos," as in it world happenings will be put before the audience by new stereoscopic projections.

Considerable excitement, which fortunately did not result in a panic, was caused at the moving picture show at 227 South Main street, Dayton, Ohio, Saturday last, when a film, which was being shown, caught fire from a spark from the apparatus. The film consumed within a few seconds and a large blaze alarmed the house-full of spectators. Manager Curtis, however, remained cool and cleared the house without any trouble or injury to anyone. The box at Fifth and Main streets was pulled and all of the downtown apparatus was called to the scene. The damage amounted to about \$50.00, which was the value of the film.

The Liberty Moving Picture Camera and Manufacturing Company, New York; manufacturing cameras for the taking of animated pictures, etc.; capital \$15,000. Incorporators: C. E. Doherty, 323 West 100th street; H. Meredith Jones, 511 Manhattan street; Vivian T. O'Neill, 56 Pine street, New York. Miles Bros. have purchased from H. Meredith Jones of this Company all rights and title to any and all Moving Picture Cameras which he has devised or may devise.

Washington, August 13.—Thomas A. Edison, the inventor to-day filed a petition in the Supreme Court of the District,

Columbia for an injunction against Thomas Moore, of this city, enjoining him from manufacturing a certain improvement in connection with kinetograph cameras. Mr. Edison claims that Moore is infringing upon an invention, patent for which was granted him on August 31, 1897, which was reissued December 17, 1903. In addition to asking an injunction, pending the determination of the suit, Mr. Edison claims damages to the extent of \$10,000.

Vassar, Mich.—An explosion in a five-cent moving picture theater here hurled D. La Bar, proprietor, through a window, badly injuring him. Ola Frawley, ticket taker, followed suit and was slightly injured. The explosion followed a fire from a defective electric wire.

At a meeting of the Police Board of Dunkirk, N. Y., a resolution was adopted instructing each and every patrolman to stop all entertainments, moving picture shows, illustrated songs, etc., in saloons on their respective beats on every night, including Saturday, and to close up saloons if necessary to stop the same. This order will become effective at once. Repeated complaints by members of the Police Board against such entertainments in saloons, made principally by women, caused this action to be taken by the commissioners.

The number of fires resulting from moving picture machines has caused the New England Insurance Exchange to notify all its members that an increase of \$1.00 a hundred in insurance rates will be made on all policies covering buildings where the machines are in use. Theaters that occupy a building permanently are subject to no raise in premium, but any building where moving picture entertainments are held will be affected by the new rule, since a permit from the insurance company will be necessary before such entertainments are given; otherwise the owners of the building run the risk of having the company refuse to pay any fire losses that may be incurred. The new rule applies to contents of a building as well as to the structure itself, and permits to have picture machines installed must be included in the policy in the form of an endorsement. In cases where parts of a building containing machines are rented the tenants will be subject to 1 per cent. increase in the rates on any furniture or merchandise they may have in the building. At a meeting of the Executive Committee of the New England Insurance Exchange a few days ago, the following recommendation modifying the recent charge for moving picture machines was ordered as final action at the next meeting: "That a reduction of not over 75 cents can be made from the 1 per cent. minimum charge for the installation of moving picture machines when installed in strict compliance with the rules of the National Board of Fire Underwriters and the National Electric Code." If this amendment is adopted by the exchange the rule will not be as stringent as it seemed at first, since such a modification would only provide for an increase of 25 cents a hundred in the rate on buildings containing machines, although a greater increase could be made at the discretion of the companies.

Among the companies incorporated with the Secretary of State as the Kingsbury Exhibition Company, of Sandy Hill, N. Y., the company was organized for the purpose of producing and presenting to the public moving picture shows of dramatic performances. The company will begin business with a capital of \$500. The directors are: Warner P. Douglass, Glens Falls; Charles Shapira and Ambrose P. Corcoran, Sandy Hill.

The proprietor of the Star Theater, on Market street, Harburg, Pa., took out a permit for the alteration of the store room at 228 Market street, where he will have another moving picture and vaudeville amusement place. The place will have a stage and an attractive front and \$1,200 will be expended.

Incorporation papers were filed at Springfield, Ill., for the organization of the Chicago Electrical Theater Company. The capital stock is valued at \$30,000. The object of the company is to build a number of five-cent theaters throughout the large cities of the United States. Owing to the large popularity gained by the nickel theaters this company was organized. The object of the promoters is to build and sell these theaters. Already the company has obtained options on several prominent buildings. The incorporators are: Aaron Gollos, president and general manager; A. Gollos, vice-president and treasurer. The company owns and operates the "Home of Path" at Riverview Park.

Moving Picture Exhibitions.—In another column appears a communication which might indicate that the writer was interested for himself, either directly or indirectly, in installing a bunch of moving picture shows in Springfield. Giving him the

benefit of the doubt and granting that he is disinterested in the views set forth in his letter, it must be admitted that he has some show of truth on his side. The moving picture fad has certainly struck the American municipality, and as is the case with all American fads, it has struck us hard. Whether the "blue laws" referred to in the communication indicate a lack of progress on the part of City Council, or whether they indicate progress of the highest type, depends solely on the character of the pictures exhibited. That the modern moving picture represents the highest development of the photographer's art may be conceded, but that does not enter further into the argument than to acknowledge the mechanical ingenuity of the people who are devising the latest improvements in the moving picture line. Being merely a mechanical device, the moving picture may be made to represent scenes that in themselves are good or evil. It is more than possible that the pictures which called forth Springfield's "blue" ordinance against these exhibitions were unfit to be seen. But the fact that there is one exhibition of this kind now showing in the city is proof conclusive that our "blue" law is not sufficiently blue to keep out entertainments of this kind which will pass the muster of respectability.—Springfield (Ohio) Sun.

[This editorial was unavoidably crowded out of our columns last week. The letter here referred to is on page 376.—Ed.]

Anaconda, Mont., August 15.—John Berberick, aged 20, was found guilty of murder in the second degree for the killing of John Johnson, a ranch-hand, on January 15 last. Berberick, in company with Frank Carpenter, aged 17, wantonly shot down Johnson, a decrepit old man, in an attempt to rob a safe at the Farrot ranch. The boys said they had been inspired to the deed by moving pictures. Carpenter was sent up for fifty years.

There is no form of amusement where human nature can be studied at closer range, or to better advantage, than at one of our many moving picture theaters which have become a part of our national entertainment system within the past decade. When you desire to study human nature, you must find human beings at their leisure, and when they are relaxed in their seats and watching the fitting film they are ideal subjects for study. The moving picture theater is not confined to any class or clique. The millionaire and the clerk, the laborer and the capitalist, sit side by side and both find equal enjoyment in the pictures.

An order issued recently in Birmingham, Ala., by W. H. Abernathy, city electrician, would have resulted in the closing of every moving picture show in the city with the exception of one until each complies with the requirements as set out in Ordinance 85 of the City Code if the acting Mayor had not put a stop to it. The ordinance is a new one and was adopted on July 17. It is the same as the ordinance in effect in Atlanta. Mr. Abernathy said that he had two avenues of action to compel the proprietors of the moving picture shows to conform to the law. One was to arrest every owner and the other was to notify the company furnishing electricity. He decided on the latter step and delivered in person the following order to the Birmingham Railway, Light and Power Company:

"Birmingham Railway, Light and Power Company, City: Gentlemen—As the operation of the Company to act on in violation of Ordinance No. 85, you are hereby notified to discontinue your electric service immediately and not to reconnect same as provided for in Section 3, Page 135 in the City Code."

"W. H. ABERNATHY, City Electrician."

There is a provision in the City Code which compels the Birmingham Railway, Light and Power Company to act on the order of the city electrician. For failure to do so they are liable to a fine not less than \$5.00 nor more than \$100.00 for each day service is rendered places referred to in the letter of the city official. The only picture show not contained in the order to the Birmingham Railway, Light and Power Company is that one operated by Miss B. Stone on second avenue between twentieth and nineteenth streets. This place is in the hands of the Government at the present time. The ordinance under which City Electrician Abernathy took the above action requires certain conditions for the operation of moving picture shows. The requirements were made in order that the fire risk of such places might be lessened. It is also probable that men interested in the moving picture show business will make a fight on the ordinance. According to a statement made by Mr. Abernathy, there have been three fires in moving picture shows in the city. Acting Mayor Cooper ordered a suspension to the orders issued by the city electrician in order to give the proprietors a chance to make required improvements.

Kearney, Neb.—F. G. Keens has let a contract for the immediate construction of a fireproof building that will be used for a

moving picture theater. The building has already been leased to a syndicate that operates similar enterprises in other cities. The building will be made of cement and steel and will be 50 by 100 feet.

Moving Picture Rescue at Atlantic City.—While the storm was approaching the other day, shrieks for help startled the bathers at South Carolina avenue, and a woman in the surf was seen to throw up her hands and sink. Three men who stood in bathing suits at the edge of the water rushed in and dragged the bather from the surf, amid the cheers of a great crowd. Then it was discovered that a moving picture camera had been adjusted where it commanded a good view of the scene and that the rescued "woman" was a man and the affair was for strictly "dream" gallery purposes. The rescued, the rescuers and the photographers scurried from the beach to escape arrest by the guards.

The nickelodeon which is being built on Market street, Steubenville, Ohio, is rapidly nearing completion and will soon be ready for business. The Mingo boys are having the place fixed up in modern style and when it is completed will be the finest theater room in the city. It is estimated that the cost of furnishing, remodeling and decorating the room will cost over \$1,500.

Charles M. Shaffer, of Chicago, is in St. Joseph, Mo., for the purpose of securing a location for a kinadrome. As is generally known, the kinadrome is a moving picture exhibition, introducing songs and other music. The company represented by Mr. Shaffer has kinadromes in all the theaters on the Orpheum circuit and they are strong features of the Orpheum shows. Mr. Shaffer has three locations in view and expects to enter into a lease for one of them in a few days. It is intended to open the exhibition September 1.

The Nickelodeon.—The fellow who started the moving picture show certainly is a friend of humanity. There is no doubt to this than the casual thinker fathoms, and this innocent, inexpensive and frequently instructive amusement should be encouraged rather than its progress and success retarded. Hundreds of people are here pleasantly entertained, and since their coming to El Reno there is an entire change in the appearance of the city in the delightful evenings which has been an advertisement to our city of far greater value than many imagine. Every night hundreds of joyous, happy men, women and children promenade our streets, mingling pleasantly together, visiting, becoming better acquainted and enjoying themselves at an exceedingly limited expense. People of small income can enjoy these entertainments when they would be prohibited from visiting an expensive show, and the amusement of this class of our citizenship should be considered by our city authorities and all good citizens. While circuses and like expensive entertainments take hundreds and even thousands of dollars from the city, the money paid these picture shows is nearly all expended among our home people, that going away being only the insignificant sum paid for the use of the films. In many large cities these entertainments are given substantial encouragement because they amuse and lighten the burdens of honest toilers who cannot afford to take their families to an entertainment costing from 50 cents to \$1.50 each, and the good people of El Reno will act the part of wisdom if they, too, encourage these entertainments here. The best people, the rich, the poor, and those in moderate circumstances, all delight in them, and the stranger in our midst goes away with a better impression of our city if he sees a jolly crowd promading on the streets during the evening; everything looks lively, cheerful, prosperous, and we hope the nickelodeon has come to stay just as it has in other cities.—*El Reno (Okla.) American.*

Nevada, Tex.—Just at the opening something went wrong, the reel caught fire, and in an instant the oil-soaked tent housing Kent & McInerberg's moving picture show was destroyed. The tent, reel and chairs were consumed; loss, \$400 to \$500. The showmen have secured a place in the Oregon block and will reopen in a few days with a machine to meet the fire risk requirements.

[This is like locking the door after the horse was stolen. Why did not these folk use common sense and get the fireproof machine first?—E.]

Moving pictures are a great fad with the public at the present time, and that is one reason why Eldredge Park, Elmira, N. Y., is so popular with the public at the present time. The free entertainment of moving pictures each evening is an excellent one

and first-class pictures are shown. Great illustrated songs are also a feature. The whole entertainment is also free, large seats being made. The park itself is in splendid condition and the public seems to enjoy it more this year than in many seasons past. It is a great resting place and as a place to recreate it holds a strong place with the public.

The Electric Theater on Military street, Port Huron, Mich., will open about September 1. Captain Snyfield has remodeled the building and it will be an ornament to the street. The theater will be supplied with the latest opera chairs, have a handsome stage and is elegantly decorated.

Moving Pictures.—The nickel theater has a legitimate place in the life of the people. Although a comparatively old idea in Europe—especially in Paris—it is of recent growth in the United States. Its development has been one of the curious amusements wonders of the day. There is scarcely a city of 10,000 population in this country that has not seen the introduction of the "Van dette" idea. These nickel theaters wouldn't pay if the public didn't want them. And the public wants them because, at a nominal price of admission, they provide an entertainment that runs or can be made to run—the entire gamut of amusement and instruction. It is the theater of the poorly paid—the little playhouse of the masses. It gives in a great measure the knowledge acquired by foreign travel to thousands who will never be able to go beyond their own narrow environment. It brings the sea to the dweller in the inland city. It familiarizes the resident of the coast State with the wonders of mountain and prairie. It makes men—and women—think. "I never realized what a battleship was until I saw the Maine in a moving picture," a laboring man told me. "I have never been across the ocean, but I have seen so many motion pictures of Paris that the French capital seems to be familiar to me" was the comment of another. The same thing might truthfully have been said of London, Berlin, Cairo, Constantinople, Rome, the fjords and mountains of Norway, the windmills and low-lying landscapes of Holland. For these—and many other instructive travel scenes—are portrayed with almost startling realism in the nickel theater. And there is comedy—plenty of it—rising from the same source. Comedy—comedy that is worth many times the price of admission to the wearied, the worried, the heart-sick! The mishaps of the professor who went to the moon. The adventures of the space-flying auto. The exciting accidents that made baby's first night memorable. The feminine pursuit of the bachelor who advertised for a wife. Laughter, jolly, clean, every one of them. Just the kind of a tonic that thousands of tired women and dissatisfied men need, and which could not be paid for anywhere else than in a nickel theater.

Moving picture machines are a great menace to property, according to the report filed by Inspector of Inside Wiring McCall with the Board of Safety at Toledo. Inspector McCall and his assistants have been working hard since his office was created in placing the proper safeguards about the nickel theaters in Toledo. In his report McCall says that 75 disastrous fires in Ohio within the past year have been caused by moving picture machines. McCall is at present engaged in supervising the wiring of the big Winter playhouses in the city.

Two Hartford men started out on the road with a moving picture show in which they planned to make quite a bit of money, but a lawsuit is the culmination. The men are Nathan Herbert and Edward Schwartz, and the moving pictures of the Fitzsimmons-O'Brien fight comprised the principal film which the firm showed. They traveled under the name of the "Great Eastern Cameragraph Company," and after giving a show here they went to Rochester, and then to Utica. When they entered into the partnership it had been agreed that Herbert should buy Schwartz out; but the latter at any time wanted to sell on a rainy day, not when the two had arrived in Utica. Herbert and Schwartz gave notice to Herbert that he wanted to quit the business and return to Hartford. Herbert, it is claimed, agreed to pay Schwartz \$450 for his share in the partnership within thirty days. Schwartz came back to this city, but at the end of the agreed-upon time the money had not appeared. Herbert went to his machine to Newburgh and gave a show there, but kept no receipts. Recently he came back himself and secured employment in one of the shops. Schwartz saw him on the street and asked him for the \$450, but Herbert said that the outfit had been burned up, and that he had no money left. Schwartz then stated that Herbert told another friend that the outfit had been stolen. He had made efforts to capture Herbert in New York and Pennsylvania cities, but could not find trace of him. Herbert would not pay the money and Schwartz brought a suit against his former partner, claiming \$1,000 damages for fraud.

Film Review.

THE DOLL MAKER'S DAUGHTER.

WILLIAMS, BROWN & EARLE.

At a small shop where a specialty is made of mechanical dolls, the daughter of the proprietor is busy winding up a model about her own height. The doll, which comes from her box and goes through many wonderful antics, which the girl copies very cleverly. As the machine runs down in the toy it travels to a corner of the shop and leans against one of the walls just behind a large box out of sight. An idea suddenly striking the youngster, she dons similar clothes to the figure and enters the large case just as the proprietor, her father, enters in a likely purchaser. The small customer, a Princess, has her governess and an officer in attendance. The imperial child is enraptured with the supposed doll which the shopkeeper shows her, and at once commands the purchase to be made.

The proprietor, delighted at his good fortune, rubs his hands in self-congratulation as the goods are taken out. Starting to rearrange the cases, he is astonished at seeing a doll leaning against the wall. Searching around he discovers his daughter's disordered garments, and the truth dawns upon him that he has just sold his daughter!

In a beautiful room her majesty the child walks in, and as soon as her outdoor garments are removed orders her new doll to be brought in. Her royal father enters the room just as the figure is being wound up, and watches with much surprise the various movements. One of the officers in attendance on his master closely watches the doll rather suspiciously. The girl enters the room with the figure, which is standing in an awkward attitude, the officer pulls her hair, and drawing his sword, lightly touches her with it on the leg. These efforts to disclose the human figure are being unsuccessful, he obtains a rat and puts it near one of her feet. He laughs aloud, as the poor girl, thoroughly frightened, rushes away and mounts a chair. Coming to the scared girl, and lifting her from her position, he kisses and reassures her. As he leaves the room the girl once again assumes a doll-like attitude. His highness, on entering the room suddenly sees the movement of the girl, and going straight up to her looks into her eyes and passes his hand over her face, which makes "dolly" break forth into a broad smile.

The man takes her upon his knee and kisses her. At this moment the officer, who has already learned the secret, enters the room and watches with envy and annoyance his master's caresses. He rushes from the room in search of his mistress. He sees his chief offer to take the girl on a motor ride. Upon this the girl accepts the Prince leaves the room, to give orders for his machine to be got ready. The girl once again strikes her doll-like attitude as she hears the door open. This time, however, it is her father who enters, and he soon brings the girl to her senses, and catches her roughly by the arm she strikes on the floor and sobs. He orders her to rise, and has the real doll brought in. As soon as they are alone he locks the door, takes out the doll and pushes the girl into the box. The man then leaves the case and has the box containing his daughter carried out. A short time after comes his highness, arrayed for the motor trip.

His jealous subordinate walks in, accompanied by his mistress. Seeing his

wife in the room the man rises hastily, and in doing so the doll falls over, one leg sticking inelegantly in the air. The tables are turned upon the officer, as it is disclosed that the figure is a real doll and not a living being! His mistress shows her annoyance, and the Prince makes the best of a foolish situation.

HAIR RESTORER.

WILLIAMS, BROWN & EARLE.

A gentleman, taking advantage of being alone with his servant, steals a kiss as she sits on the couch. The sudden entry of his wife, however, makes the guilty pair quickly draw apart. The good lady, who is of very muscular proportions, seizes a stick and belabors both man and girl. The maid makes her escape at the earliest opportunity; the woman catches hold of her husband and after soundly trouncing him throws him to the floor. Kneeling on his chest she pulls out his hair by handfuls, being not content until the poor wretch is practically hairless. The man crawls to his feet as his better half leaves the room, and taking his handkerchief from his pocket covers his bald pate.

Rushing from the house the man seeks out the shop of a well-known hair restorer. Purchasing a large quantity he carries it home and goes straight to the bathroom. Holding his head down over the bath he orders his servant to pour the restorer on his head. A good shower of the fluid soon brings a huge shock of hair, and the delighted man seizes a looking glass, viewing himself admiringly. As he congratulates by the maid his good wife makes her appearance from her bedroom. When she sees the fresh stock that her hubby has she puts out her hands with joy, and makes one more to make a raid upon his hair. He makes an attempt to struggle vainly to protect himself. The struggle goes on until the man, getting his wife near the edge of the bath, tips the good lady in, and rushes from the room, closing the door behind him. Almost immediately the door is again fung open, and the onlookers are startled to find the awful change that has taken place. The hair restorer has indeed been effective, and the wife now appears covered in hair, resembling a bear. She chases her husband into another room, out of which he again darts, locking the door behind him.

The man goes out, buys a muzzle and pole and returns to the house, bringing a number of men with him. They attach a rope to the new animal and muzzle her.

In a large Fair Ground-crowds are flocking to a tent where a wonderful bear is on show. The performance is going on with great enthusiasm, the animal answering so well to its master's bidding. As soon as the scene is over the man clasps in his arms the young lady assistant—his late servant.

HER FRIEND, THE ENEMY.

WILLIAMS, BROWN & EARLE.

The news of an army advancing on the town, calls all the garrison out for its defense. A young and eager officer takes leave of his sweetheart, who remains affectionately, and at the last possible moment releases him fearlessly but with much anxiety.

The defenders going out to meet the enemy offer a stubborn resistance to the oncoming force. Driven back by numbers they are gradually compelled to retire to

the town which is finally captured by the enemy. The victorious commander after his arduous toils, and suffering from many slight wounds, enters the house of the officer's sweetheart, where he decides to stay during the time he is in the place. The exquisite appearance of the lady more than pleases him and he settles down in an arm chair and demands refreshment.

She at first refuses, but seeing resistance is useless attends to him and prepares a meal. Alone with the conqueror she plays with a dagger and is tempted to take his life, but throws the weapon down in disgust. The commander having refreshed himself and being attracted by the girl enters doors to make love to her. He is interrupted by his guard, one of whom hands him a dispatch. As he is reading this communication the young lover enters the room and going across to his fiancée clasps her in his arms. At the general's orders weapons are immediately pointed at the rash man. The girl aware of her sweetheart's danger appeals to the officer for his aid, and the soldier in her plea her sincere love for him. Ordering the weapons to be put up the commander immediately writes out a pardon for the young man, and allows them to pass out through the guard. Turning as she reaches the door the girl says to her heart's content thanks and gratitude to her friend the enemy.

LIFE BOAT MANOEUVERS.

URBAN-ECLIFFE.

The upper deck of an ocean steamer is seen crowded with immigrants starting off on a voyage to fresh scenes and pastures new. By and by, for the practice of the crew, the boatswain pipes all hands to the life boats, and the ensuing scene results from his call. They man the life boats and swing them out on their davits and a number of immigrants enter. The boats are seen descending the side of the vessel to the water's edge, then pushing off, making a very effective scene of rescue, and showing the dexterity which could be used in a case of actual necessity.

IN AN ARMCHAIR.

GAUMONT.

Shows the sad plight of an innocent young man who pays a visit and seats himself in a strong, narrow chair, whose arms are close together. When he attempts to arise he finds it impossible, resembling in a way a mouse that has gone into a trap easily, but cannot get out again. The film shows the wanderings of the young man with the chair attached and gives rise to many humorous situations.

THE DERVISH'S REVENGE.

GAUMONT.

The "Dancing Dervish" has been a familiar character to readers of far Eastern tales, although the Western mind cannot well grasp the significance of the endless revolutions on one toe which seems to be the favorite religious act of the Dervish.

This film is uproariously funny. It concerns a white man, presumably a Frenchman, who scoffs lightly at the dancing of a Dervish, and the latter in revenge places a curse upon the white man and the Frenchman dances the Dervish dance, in and out of season, morning, noon and night. The curse following him in his travels, a series of side-splitting situations arise. His friends try to cure him but to no avail, and he breaks out into this dance at the most inopportune moments.

LITTLE FREGOLI.

SOCIETA ITALIANA.

The scene opens with a little girl at a table, who, instead of attending to her lesson, is trying what she can do with a paper and scissors. The pedagogue, coming in, observing her inattention, admonishes her for the neglect of her studies, commands her to put up the paper and take up her book, which she does until his back is turned.

His exit is the cause of the evolution of the usual child satire of placing the thumb to the nose and outspreading the fingers. As soon as she is certain that the coast is clear she commences her paper antics, and from the paper in front of her cuts out a mitre of an archbishop, which she places upon her head, and then, quickly forming a stole, she imitates the gesticulations of an archbishop while blessing his flock.

Disbanding this costume, she cuts out another to represent a clerk of the justices, and looks very comical as she starts to write down the charges as the clerk would do. Tiring of this, she next produces a

chapeau of an admiral, and forming a miniature ship out of another piece of paper, she looks the part to perfection. Cutting up a plume, she fixes it on the admiral's chapeau and makes a very good imitation of a field marshal. This not being quite complete, she takes up a box and empties on to the table a guard of toy soldiers, which immediately follow into line, and then, taking up the baton, she directs her little army of soldiers in a very comical fashion. Then with one fell sweep of her baton she clears the table of the soldiers.

Scissors and paper again come into active use, and she then forms a clown. She next essays the part of a grandmother's cap; then, with the spectacles on her nose and knitting in hand, she looks the part to perfection. From the grandmother, she rapidly changes into a nun, and from this into a barrister, and argues her case with great force and point.

She now essays a difficult task, and the better to perform this, she turns her back on the audience, and on turning her face once more towards them, she looks the embodiment of the illustrious Napoleon. Like

him, she finds this great attempt is her last, for the pedagogue coming in at this moment, when the spirit of Napoleon is the strongest, he takes her on his knee and gives her a spanking.

MR. INQUISITIVE.

ESSANAY.

By the time you have finished laughing at this subject you will quickly realize that "if it doesn't concern you, let it alone and attend to your own business," is an awfully good motto, but the young fellow who plays Mr. Inquisitive in the comedy evidently does not think so, but after he gets the worst of everything we can safely say his journey into Noseyland taught him that lesson.

Our friend, Mr. Inquisitive, gets an idea in his head that he has to find out about everything in sight, so he merrily starts on his way; he first encounters a chicken coop and his curiosity leads him to thoroughly inspect it; his first inspection ends up with doors of chicken coops being left open. (Continued on Page 397.)

Moving Picture Exhibitors' Association.

229 Broadway, New York, Aug. 20, 1907.

To the Members of the Moving Picture Exhibitors' Association:

Dear Sir—At the request of many of the members a meeting of the Association will be held at the Nicola Theater, Seventy-second street and Third avenue, New York, on Monday, August 26, 1907, at 11 o'clock in the morning.

The principal object of this meeting is to unite not only the members of our Association, but also all other exhibitors, to obtain better treatment and more reasonable prices from the wholesalers, and if this cannot be done to establish an exchange owned and controlled by the individual exhibitors.

It is necessary for us to take immediate and aggressive action—we have been working for others long enough—everybody seems to profit by the moving picture business except those who put their money in it.

Let nothing keep you away from the meeting.

Remember the date, Monday, August 26, 1907, at 11 o'clock in the morning, at the Nicola Theater, Seventy-second street and Third avenue, New York City.

Very respectfully yours,

NICOLA SERAPHINE,

President Moving Picture Exhibitors' Association.

President Seraphine, of the Moving Picture Exhibitors' Association, when seen in reference to the above letter, was not only willing but anxious to talk on the condition of the moving picture business.

"Through the efforts of our association single-handed and alone," he said, "the moving picture business was protected from great injury if not destruction by the effort to suspend, on a wholesale scale, the licenses paid for and issued to the holders. On the principle that business is business, three persons who were operating

from two to six places conspired first secretly, and on failing in that way then in the open, to the end that this line of amusement should be taken from the hands of the many and placed in the hands of the few.

"In this they also failed.

"The moving picture business is still controlled by the small investor so far as its operation is concerned. The source of supply, however, is not controlled by the small operators and it is the growing greed of the middle man that I shall advise our members and all similarly interested to fight and fight to the bitter end. Why should the middle men be allowed to make us stand and deliver? What do they supply? As the boys in the gallery would say: 'Where do they get off?' They don't get off at all—once they get a hold of you, you are theirs. Leave it to them and they will never let loose until they hand you over to the officer of the bankruptcy court, who will search you and finding nothing let you will declare you are all in and that you will have to be born over again, financially speaking, to recover from the embrace of the moving picture middle man. These fellows ought to be called the 'end men'—when you finish with them, or, rather, when they finish you, it is time to ring down the curtain and pass out souvenirs for the last performance.

"Our association has stood firm during the severe experience of the past and all members were rewarded with success and all this at a very slight cost. We have fulfilled every promise we made and have accomplished all that we have undertaken. We will not be fooled any longer.

"Wholesalers disguised as middle men are competing with what we may call the retailer and we propose to find out why this rule won't work both ways.

"At the meeting to be held at my place, the Nicola Theater, Seventy-second street and Third avenue, on August 26, 1907, at 11 o'clock A. M., we will take steps to get on a peace basis with a square deal all around—otherwise take such other action as our rights demand.

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The Tooth Ache, Comedy Length 367 ft.

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THE film tells the story of a strike by the iron workers in a large factory. Their demands having been refused, they walk out. One of their leaders, the father of a family, is begged by his children to give them bread, and unable to resist their appeals, goes to his fellow-workmen and asks them to yield and return to work. An argument ensues; he is branded a scab and coward, and in his frenzy grasps a hammer and strikes his chief opponent, who is supposed to be killed. He is arrested, tried and acquitted. The strike is compromised, the men's demands having been partly met, and peace again reigns.

A Fascinating Story, which maintains breathless interest from beginning to end.

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 L. Gaumont & Co., Paris. American Agents, Kleine Optical Co., Chicago and New York
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 Miles Bros., 259-263 Sixth ave., New York
 Miles Bros., 790 Turk st., San Francisco, Cal.
 Pathes Freres, 42 E. 23d st., New York
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Societa Italiana Cines, Cas. E. Dressler Co. 145 E. 23d st., New York
 T. F., Paris. American Agents, Kleine Optical Co., Chicago and New York
 Urban Eclipse, London. American Agents, Kleine Optical Co., Chicago and New York
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DEALERS.

Acme Exchange, 133 Third ave., New York
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 American Film and Amusement Co., 307 State st., Rochester, N. Y.
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 H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
 Chicago Film Exchange, 122 E. Randolph st., Chicago, Ill.
 Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
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 C. T. Crawford Film Exchange, 14th and Locust st., St. Louis, Mo.
 Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburgh, Pa.
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 Edison Display Co., 1116 Third ave., Seattle, Wash.
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 Erker Bros., 608 Olive st., St. Louis, Mo.
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 Greater New York Film Rental Co., 24 Union sq., New York
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 F. J. Howard, 456 Washington st., Boston, Mass.
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 Kinetograph Co., 41 E. 21st st., New York
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 Kleine Optical Co., 462 Sixth ave., New York
 Laemmle, 126 Lake st., Chicago
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 L. E. Oimiet, 624 St. Catherine, E. Montreal, Can.
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 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio
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 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
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 T. Baedeker, 177 Fillmore st., San Francisco
 Boston Film Exchange, 564 Washington st., Boston, Mass.
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 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Corvidated Film Exchange, 143 E. 23d st., New York

Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
 Dominion Film Exchange, 32 Queen st., E. Toronto, Canada
 Dugessme Amusement Supply Co., 616 Fifth ave., Pittsburg, Pa.
 Edison Display Co., 1116 Third ave., Seattle, Wash.
 The Electric Theater Film Co., Bowling Green, Ky.
 Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
 Wm. H. Clune, Los Angeles, Cal.
 Globe Film Service, 79 Dearborn st., Chicago, Ill.
 Greater New York Film Rental Co., 24 Union sq., New York
 W. E. Greene, 228 Tremont st., Boston, Mass.
 F. J. Howard, 456 Washington st., Boston, Mass.
 Imperial Amusement & Moving Picture Co., 44 W. 28th st., New York
 Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
 Kinetograph Co., 41 E. 21st st., New York
 Kleine Optical Co., 52 State st., Chicago, Ill.
 Laemmle, 126 Lake st., Chicago, Ill.
 Laemmle, 407 Flatiron Bldg., New York
 S. Marcussou, 104 Attorney st., New York
 F. Meyers, 123 W. 27th st., New York
 C. F. M. Moore, 483 Madison st., New York
 Miles Bros., 259-263 Sixth ave., New York
 Miles Bros., 790 Turk st., San Francisco, Cal.
 New Era Film Exchange, 95 Washington st., Chicago, Ill.
 N. F. Nichols, Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
 Novelty Moving Picture Co., 876 Eddy st., San Francisco, Cal.
 L. E. Oimiet, 624 St. Catherine, E. Montreal, Can.
 Peoria Film Exchange, 112 E. Randolph st., Chicago
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York
 Geo. K. Spoor & Co., 62 N. Clark st., Chicago, Ill.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio
 Melmoth Stebbins, 1028 Main st., Kansas City, Mo.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 L. M. Swaab, 336-338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago
 Temple Film Co., Masonic Temple, Chicago, Ill.
 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 20th Century Optiscope, 91 Dearborn st., Chicago
 Pioneer Stereopticon Co., 237 E. 41st st., New York
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Stereopticons.

Chas. Bessler Co., 251 Centre st., New York
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
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 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Cline & Co., 69 Dearborn st., Chicago, Ill.
 Edison Mfg. Co., 31 Union sq., New York
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The Electric Theater Film Co., Bowling Green, Ky.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 Erker Bros., 608 Olive st., St. Louis, Mo.
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 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
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 Keller & Co., 465 Greenwich st., New York
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 Laemmle, 126 Lake st., Chicago, Ill.
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 N. F. Nichols, 127 Nassau st., New York
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 D. W. Robertson, 407 Park Row Bldg., New York
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio
 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago
 20th Century Optiscope, 91 Dearborn st., Chicago
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 Elite Lantern Slide, 207 W. 34th st., New York
 Eugene Cine. Co., 59 Dearborn st., Chicago
 L. E. Oimiet, 624 St. State st., Chicago, Ill.
 C. B. Klein, 662 Sixth ave., Chicago, Ill.
 Laemmle, 407 Flatiron Bldg., New York
 Laemmle, 126 Lake st., Chicago, Ill.
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 Miles Bros., 790 Turk st., San Francisco, Cal.
 Melmoth Stereopticon Co., 37 Randolph st., Chicago, Ill.
 Elite Lantern Slide, 207 W. 34th st., New York
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(Continued from Page 394)

chickens escaping, and the poor butcher making desperate efforts to catch his stray fowl.

He gets his hands on a live wire; he fools with a grain shoot and then wanders up to an innocent water plug, and what that does to him will long be remembered; a coal-oil wagon next attracts his attention, and coal wagon next attracts his attention, and the facets being something new, he starts them going and brings the vengeance of the driver upon him, who gives our curious friend a good ducking in gasoline.

His eyes then spot a city fire alarm, but he has not fooled with this long before he turns in the alarm; we then have an excellent fire run, showing the department coming out of the house down the street, up to the box, where they find our friend still fooling; they then turn the fire extinguishers upon him. Not content with the damage he has already done, his inquisitiveness allows a prisoner to escape from a patrol wagon, where a policeman has put him for safe keeping until the patrol wagon arrives, and when it does Mr. Inquisitive gets hustled into it in place of prisoner he let free.

Length, about 600 feet. Price, 12 cents.

New Films.

BIOGRAPH.

The Hypnotist's Revenge.....	1030 ft.
Deaf Mute's Ball.....	790 ft.
Exciting Night of Their Honeymoon.....	924 ft.
Fussy Father Fooled.....	133 ft.
The Model's Man.....	233 ft.
Dolls in Dreamland.....	752 ft.
A Caribou Hunt.....	725 ft.
If You Had a Wife Like This.....	608 ft.
The Tenderloin Tragedy.....	481 ft.

EDISON.

Five Lives of a Cat.....	955 ft.
Cohen's Fire Sale.....	900 ft.
Jamestown Exposition.....	500 ft.
Lost in the Alps.....	830 ft.
Panama Canal Scenes and Incidents.....	1355 ft.
Daniel Boone; or, Pioneer Days in America.....	1000 ft.
Teddy Bears.....	935 ft.
Trip Through Yellowstone.....	735 ft.
Honeymoon at Niagara Falls.....	1000 ft.
Setting Evidence.....	930 ft.
The Vanderbilt Cup.....	400 ft.

ESSANAY.

An Awful Skate.....	614 ft.
Slow But Sure.....	600 ft.

GAUMONT.

Boying a Donkey.....	407 ft.
Looking for the Medal.....	407 ft.
Croker's Horse Winning the Derby.....	347 ft.
Servant's Generosity.....	287 ft.
Don't Pay Rent—Move.....	287 ft.
The Dog Acrobats.....	184 ft.
Liberty's Interference.....	224 ft.
Prisoner's Escape.....	520 ft.
Drama in a Spanish Inn.....	404 ft.
Getting His Change.....	320 ft.
Frailty.....	424 ft.
Scratch My Back.....	317 ft.

KALEM COMPANY (INC.).

The Sea Wolf.....	655 ft.
The Book Agent.....	670 ft.
The Parson's Picnic.....	670 ft.
The Tenderfoot.....	850 ft.
A Hobo Hero.....	760 ft.
Bill for the Day.....	670 ft.

The Pony Express Rider.....	880 ft.
The Gentleman Farmer.....	720 ft.
The New Hired Man.....	575 ft.
Brown's House Burning.....	675 ft.
The Dog Snatcher.....	595 ft.

LUBIN.

Gypsy's Revenge.....	900 ft.
A Family Outing.....	600 ft.
Snake Hunting.....	600 ft.
Oyster Industry.....	500 ft.
When Women Vote.....	700 ft.
And the Dog Came Barking.....	600 ft.
Winter Day in the Country.....	750 ft.
Too Much Mother-in-Law.....	700 ft.
Papa's Letter.....	275 ft.
Father's Washing Day.....	295 ft.
Jamestown Naval Review.....	500 ft.

MELIES.

A New Death Penalty.....	400 ft.
How Bridget's Lover Escaped.....	500 ft.
The Flying Circus.....	600 ft.
Robert Macaire & Bertrand.....	1066 ft.
Tunneling the English Channel.....	1000 ft.
Under the Seas.....	930 ft.
The Mischievous Sketch.....	243 ft.
Rogue's Tricks.....	205 ft.
Mysterious Retort.....	200 ft.
The Witch.....	820 ft.
Seaside Flirtation.....	238 ft.
The Merry Frolics of Satan.....	1050 ft.

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The Fat Hand.....	424 ft.
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The White Slave.....	530 ft.
That Awful Tooth.....	390 ft.
The Disturbed Dinner.....	205 ft.
I Never Forget the Wife.....	390 ft.
A Woman's Duel.....	390 ft.
The Blackmailer.....	585 ft.
Willie's Dream.....	400 ft.
His Cheap Watch.....	250 ft.
His First Topper.....	260 ft.
Revenge.....	380 ft.
Because My Father's Dead.....	455 ft.

PATHE.

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The Servant Hypnotist.....	450 ft.
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The Boat King.....	500 ft.
His First Ride.....	500 ft.
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Foxy Hoboes.....	290 ft.
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The Tramp Dog.....	550 ft.
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Dolly's Papa.....	585 ft.
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Life Boat Manoeuvres.....	207 ft.
The Gypsies; or, The Abduction.....	447 ft.
The Poucher's Daughter.....	507 ft.
Too Stout.....	474 ft.
Cairo to Khartoum.....	484 ft.
Too Stout.....	474 ft.
Diavolo.....	147 ft.
Toilet of an Ocean Greyhound.....	272 ft.
Humors of Amateur Golf.....	434 ft.
Comedy Cartoons.....	274 ft.
Toilet of an Ocean Greyhound.....	214 ft.
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August 31, 1907

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Breams Building, Chancery Lane, London, E. C.

**Olla Podrida.**

The Warwick Trading Company, of London, England, inform us that Mr. Will Barker, their managing director, will, by the time this is on the press, be on his way to the States. He purposes to visit every city of note, and make the acquaintance of film dealers and importers.

His first visit on reaching New York will be to our office to renew old acquaintanceship and learn what is doing. He will probably stay in New York a week or ten days, and letters addressed to him care of MOVING PICTURE WORLD will be handed to him on his arrival.

Recently there appeared in one of the papers twenty maxims for business workers. Like many other maxims they need intelligence in being applied to practical life. Rules for the conduct of affairs, says Mr. T. Sharper Knowlson in *London Opinion*, are often right in aim and purpose, but none the less dangerous taken literally. For too real love of Emerson would make a man an insufferable egotist.

One of these maxims, or rather remarks, just referred to is "That it is easier to do good work than poor." There is a truth in this, but it is nearly out of sight. Most men find it easier to do poor work than good work for the simple reason that good work requires hard work; and not every man loves hard work. Why did not the maxim maker confess the plain truth and say that good work is easier to a man with an ideal than poor work? Then we read, "That only cowards are afraid to venture." Here, again, there is a truth behind the saying—but a long way behind it. Why is a man a coward because he looks and determines not to leap? There is no carping criticism in this question. Be as courageous as possible, once your mind is made up, but count the cost first.

Two remarks about employers are much to the point. One is, that "Your employer often appreciates your work but does not find time to tell you so." There is a certain subtlety in the wording of this remark, and a cynic at my side suggests that "does" should be "will." Perhaps, but the employer who does find time for so pleasant an occupation is never the loser. The other remark is "That every man thinks if he were the employer he would act differently." Quite natural, too. But the employee has necessarily a confined outlook. He is like a soldier fighting under orders—he knows only in part. The big plan is with those who command. There are "feints" in warfare and "feints" in business. "What's the good of it?" is a common kick. As a rule only one man can answer.

British Manufacturers' Association.

The advantages to be gained by operators and their employers from a system of examination and registration of competent operators are universally recognized; at the same time, it was evident that for the success of any such scheme the management must be entrusted to persons who, while possessed of the necessary qualifications as experts, should be entirely independent, impartial and not influenced by trade or personal considerations.

The Association of Kinematograph Manufacturers having been formed with the object of forwarding the interests of the industry, and correcting trade abuses, one of the earliest matters claiming their attention was that of co-operation with operators and exhibitors generally in the matter of increasing the efficiency and safety of kinematograph exhibitions. The association itself comprises practically all British manufacturers of kinematograph films, and a committee was appointed to formulate the scheme, particulars of which are given below.

In order to secure the necessary location for the examinations, as well as to provide educational facilities to those operators desirous of extending their knowledge, the association solicited, and has been fortunate in securing, the co-operation of the Northampton Polytechnic Institute, London, which is an endowed institute well known as being foremost in promoting the educational and other interests of the optical and allied trades. The strictly practical nature of the classes and examinations will be insured by their being under the supervision of a joint committee which includes practical experts.

One or more examinations will be held annually, and will be open at first to every operator and exhibitor by application to the secretary on a form provided below, and on payment of the specified fee.

A prospectus of the classes which the Northampton Institute have arranged to hold, for the instruction of any operators who may be desirous of extending their knowledge of the principles of optical projection, may be obtained on application to the secretary, as above.

Every operator, whether exhibiting on his own account or otherwise, is strongly urged to take advantage of this opportunity of advancing his own status and that of the industry, by early application for examination, and those operators qualified for the higher examination are recommended to apply for the higher certificate, the value of which it is confidently anticipated will rapidly become recognized by those responsible for the engagement of operators and the arrangement of exhibitions with due regard for public safety.

A register of certified operators will be kept by the committee of the Kinematograph Manufacturers' Association, and will contain the names of those who have received one or other of the certificates and have satisfied the committee as to their eligibility to be placed on, and to remain on, the register, under the conditions herein-after mentioned.

REGULATIONS FOR REGISTRATION OF CERTIFIED

KINEMATOGRAPH PROJECTOR OPERATORS.

(Issued by the Committee of the Kinematograph Manufacturers' Association of Great Britain.)

Qualifications.—The register shall contain the names only of those projector operators who have passed one

or other of the examinations and have secured either the preliminary or the higher certificate. An operator applying to have his name inserted on the register, may be required to produce evidence of general good character to the satisfaction of the committee of the Kinematograph Manufacturers' Association. Every operator applying to be registered shall be deemed, in so applying, to agree to be bound by these and all other regulations issued by the association.

Register.—The Kinematograph Manufacturers' Association shall prepare annually and circulate among those responsible for the safety of public exhibitions, including lessees of halls, insurance companies, secretaries of institutions, public authorities, as well as agents, exhibitors, operators and the kinematograph trade, a list containing the names of all those who are registered operators under the above scheme. This list shall state whether the operator holds a preliminary certificate or a higher certificate. Any operator may have his full name and address inserted as part of his entry, and on satisfying the committee that he has exhibited publicly for a certain length of time may have brief particulars of such experience stated in addition.

Removal from Register.—The committee may remove from the register the name of any operator who shall in or about the performance of his duty, have caused a fire by reason of negligence or the breach of the regulations of a public authority, or who shall be guilty of dishonourable or disgraceful conduct, or who shall for any other cause whatsoever (whether of a nature above specified or not) in the opinion of the committee exercising an absolute and uncontrolled discretion, be unfit to be or remain on the register.

Before exercising the above powers to remove the name of an operator, the committee shall give to such an operator an opportunity of appearing before them and explaining his conduct; but if the committee after hearing such explanation shall resolve on the exercise of the said powers they shall not in any case be bound to give their reason for such resolution, and no action shall lie against the committee or association in respect to the exercise of such power, provided that it is exercised in good faith.

The committee may, in their absolute discretion and in such manner as they think fit, notify or cause to be notified to the public that the name of any operator has been removed from the register. No action or other proceedings shall, under any circumstances, be maintainable by the person referred to in such notification against any person publishing or circulating the same, and this regulation shall operate as leave and license to any person to publish and circulate such notification and be pleadable accordingly.

Every manufacturer in the trade in England is represented in this association with the exception of the Pathé Freres and Vitagraph.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us \$2.00 for one year's subscription.

When writing to advertisers, please mention the Moving Picture World.

Correspondence.

The Animated Picture in the Industrial World.

48 RUPERT STREET, LONDON, W., July 29, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—While we on this side are delighted to learn from the MOVING PICTURE WORLD of the successful production of an industrial subject illustrating the shoemaking manufacture at Brockton, Mass., and appreciate your remarks on the commercial and educational value of such series, we would like to point out that the particular subject you notice in the issue of July 13 by no means "opens the field for moving picture men for the photographing and exhibiting of the different industries of the world."

The field was opened up by us some years ago, and it is every day opening wider on this side. Witness: Series on "The Building of a Railway"—roadbed, track, cars, boilers, engines, the whole works of the London & Northwestern Railway at Crewe; Slate Quarrying in Wales; Granite Quarrying at Aberdeen; Printing and Publishing the World's News—*The Tatler* (Illustrated Journal), *The London Evening News*; The Making of Whiskey (complete processes); Production of Champagne; Whaling Industry; Herring and Tunny Fishery; Sago, Rubber, Tea, Coffee, Cotton and Tobacco Production; Gold and Diamond Mining; Shipbuilding, Launching, etc., etc.—all produced by this company in series which illustrate every detail of manufacture and production.

The commercial and educational value of such series is untold, and the possibilities are enormous, affecting every industry, every calling. Dim interiors, with us, offer no obstacles, and photographic results are secured which are superior to those taken by full daylight exposure, inasmuch as they are produced without shadow.

Yours faithfully,

CHARLES URBAN TRADING CO., LTD.,

THOMAS CLEGG, Publicity Department.

[The following is a list of films and their lengths, and as they may be of interest to our readers we publish them in full; and as the Kleine Optical Co. are the American agents, they will no doubt be willing to order any subject selected by intending purchasers.—Ed.]

INDUSTRIAL SERIES OF ANIMATED PICTURES PUBLISHED BY THE CHARLES URBAN TRADING CO., LTD.

Title	Length
Comparison of Agricultural Methods, Europe and America	550 ft.
BRITISH NORTH BORNEO—	
Life in a Lumber Camp	560 ft.
The Sekong Rubber Plantation	110 ft.
Life on a Coccoanut Estate	100 ft.
In a Borneo Sago Swamp	150 ft.
On a Tobacco Plantation	275 ft.
The Whitstable Native Oyster Fishery	500 ft.
What Is Whiskey? (From Barley Harvest to Dewar's Whiskey)	900 ft.

Pottery and Porcelain Works, Japan	125 ft.
Newspaper Publishing (Whole Process), London Evening News	250 ft.
Frozen Meat Industry, New Zealand (part of series)	525 ft.
Buenos Ayres, Miscellaneous Industries	300 ft.
Leibig's Cattle Ranches ("Oxo"), Brazil	300 ft.
Launch of H. M. S. "Dreadnought"	150 ft.
Launch of H. M. Cruiser "Natal"	75 ft.
Burmah: Teak Industry	175 ft.

ROMANCE OF THE RAILWAY: London & Northwestern—

Preparing the Roadbed	150 ft.
Rail Rolling at Crewe	375 ft.
Making Coach Wheels	225 ft.
Building Passenger Coaches	250 ft.
Building Passenger Coaches and Boiler Making	300 ft.
Foundries and Turning Shops	300 ft.
Constructing Locomotives and Running Trains	300 ft.
Operating the L. & N. W. System	300 ft.
Target Practice in the British Navy	200 ft.
Canadian Industries (included in "Wonders of Canada")	735 ft.
Life of the Bee	550 ft.
Making Foundation for Honeycomb	150 ft.
Launch of an Italian Battleship	75 ft.
Ostrich Farming, South Africa	200 ft.
Tunny Fishing off Tunis	250 ft.
Atlantic Whaling	450 ft.
Tweed Industry, Isle of Harris	350 ft.
Granite Quarrying, Rubislaw, Aberdeen	200 ft.
Scotch Herring Fishery	500 ft.
Production of Champagne	325 ft.
Publishing <i>The Tatler</i> (Illustrated Journal)	365 ft.
Making Electro Plates for <i>The Tatler</i>	450 ft.
Diamond Mining (De Beers)	360 ft.
Industries of Natal	475 ft.
Preparing to Launch H. M. S. "Bellerophon" (July 27)	150 ft.
Launch of H. M. S. "Bellerophon"	250 ft.
Lead and Zinc Mining, Rhodesia	140 ft.
Slate Quarrying at Port Dinorwic, North Wales	810 ft.
Fruit Packing in Cape Colony	85 ft.
Life at a South African Gold Mine	480 ft.
Madeira Wicker Chair Industry	175 ft.
Preparing an Ocean Liner for a Voyage	200 ft.
Hop Picking in Kent	175 ft.
Cultivation and Harvest of Strawberries	150 ft.
Ceylon Tea Cultivation (included in series)	985 ft.

The Kinematograph and Lantern Weekly

The English Trade Journal

\$1.75 per Annum—post free.

E. T. HERON & CO., Publishers
Tottenham Street, London, W.



In reply to our note in editorial columns August 3 we received several answers; all except one were employees, the exception being Miss E. M. Martine, of East Orange, N. J., who for the past twelve years has been well known to the trade as an expert film colorist. We availed ourselves of an opportunity to call upon her last week, and in the course of an interesting interview learned that her fame was not confined to New York, but from every large city in the States work was sent to her, and it speaks well for the quality of the work sent out that every sample order brings repeats. Films were being colored, while we were there for Algeria, Porto Rico and South Africa. From France films purchased from the manufacturers there are shipped to New York, colored at Orange and returned to Paris. English manufacturers also send their products over for coloring. Visitors to Tony Pastor's this coming week will have an opportunity to see for themselves the quality of this artist's work. "The Diamond" is the headliner with film songs, "Sacramento," "Good-bye, Caroline," "Good-bye, Glory" and a "Fire Song."

Miss Martine aims to give satisfaction, believing that one well pleased customer is worth keeping. We learned that old worn films were very much improved with coloring and that they were given a new lease of life.

The studio at East Orange is fully equipped to cope with large numbers of orders, the employees are carefully trained and know their work, but before leaving the studio every foot of film is carefully examined and if necessary the work is gone over again.

Just a whisper in conclusion: Customers find a journey to East Orange too much for their nerves. So Miss Martine is looking for suitable premises in New York to open a studio; we will tell you all about it in due time.

Two friends of the writer returned last week from the Jamestown Exposition and were bubbling over with praise for the moving pictures of the Shredded Wheat Co.'s exhibit. They said they had seen hundreds of films and slides, but none to compare with those exhibited by this company. The consensus of opinion among the visitors was that the entertainment would be cheap at 25 or 50 cents each. They advise every one to visit and take note of the way the expert handles the films and slides.

A feather in the cap of our friend, Charley E. Earle, and one well deserved.

The life motion pictures and stereopticon exhibition which has drawn thousands of people to Celoron Park this season, has been of such a character as to elicit favorable comment on the part of all who have had the opportunity of witnessing it.

The exhibition is given by William M. Conway, of Chicago, who has had long experience with moving picture entertainment and, in addition, has appeared in vaudeville as a raconteur and mimic. Speaking to our representative, he said:

"The prejudice against motion picture shows was caused largely by the unsteadiness and flickering of the pictures together with improper focusing, which had a tendency to injure the eyesight of persons who were given much to that sort of entertainment. My endeavor has been to secure pictures with the minimum amount of flicker and of such a character, ethically, as to afford the kind of exhibition as will best conduce to the welfare of the patrons of my shows. I am positive," he continued, "that these exhibitions, representing as they do the evolution of the old magic lantern, are but in the infancy of their development. The educational value of motion pictures cannot be overestimated. Their power to take one without leaving home to the uttermost parts of the earth and see not only the lands but the people and their costumes and customs will do much to abolish that soul-destroying race prejudice which is the curse of the modern world. I predict that the future has much in store for these shows, that no mean part of the college curriculum of the next generation will be given to life motion pictures. I have been handicapped by scores of electric lights in the open air, yet have by careful and proper adjustment of rheostats and carbons been able to make good in the open air."

From a flat car ahead of a locomotive, Operator Fred Bulshofer, of the Atograph Company of New York, journeyed from Florida to Sacandaga Park, taking a moving picture of the scenery along the E. J. & G. steamer division. The trip was made in company with Conductor Scott Houghtaling, General Passenger Agent Robert M. Colt, Leighton A. Hall, private secretary to General Superintendent W. H. Collins, and Manager Mosher for the motion picture company.

Scenes were taken from the train as it approached the local steam station, including a view of the Broadalbin train, which was standing in the station. The film was exposed at all of the picturesque points along the route.

As the train neared Sacandaga Park a picture was taken which shows the beautiful entrance. The pictures, as soon as finished, will be placed on the market after being tried out in the Hale touring car on the midwest coast of the park for a week.

Pictures were taken of the procession of Mecca Temple Mystic Shriners to Coney's hot sands August 14, and a very satisfactory film is the result. We notice in the procession most of the principal officers of the Divan of A. H. 1324-5, also many prominent nobles of Kishmet and other temples. We are promised that when Mecca resumes her solemn commemorations an additional incentive will be presented our own and visiting Nobles to see as others saw us; how we appear when we are out for a good time.

Ames, Iowa, is to have a moving picture show, the first of its kind in that place.

Janesville, Wis.—Fire which destroyed the moving picture machine and booth at the Airdome Theater caused a panic of patrons at the Myers Theater adjoining, and a panic followed, which was only stopped by prompt action of the police and actors, who reassured the theater patrons.

William Carroll, twenty-three years old, of 206 St. Nicholas avenue, Ridgewood, L. I., N. Y., was arrested by Detective Engel, of the Eighty-fifth Precinct, for conducting a moving picture show at the Atlantic League Park, Ridgewood, without a permit. He was arraigned before Magistrate Gilroy in the Flushing Police Court and fined \$2.

The oft-pictured fisher couple whose only child was drowned at sea stood silent on the beach at the foot of Twenty-third street, Con. Island, recently. The laughing waters of the gay resort for once took on the sadness of the sad sea waves, and three hundred bathers stopped splashing to gaze in awe.

Clasping their hands the old fisherman and his wife prayed for a child, and as they prayed there came a raft from sea, bearing the body of a mother, about the neck of which clung a little baby, sent from heaven; the simple-minded folk believed to take the place of their own lost child. Other actors, roughly garbed as life-savers and fishermen—all working for a moving picture concern—plunged into the waves, dragged the raft ashore, pulled the body of the woman up the beach and carried the child to the fisherman's wife.

The acting was so realistic that an old man protested indignantly that the child, Virginia Fulton, aged two, should play the part of the stranded orphan. Virginia lives with her parents in East Sixteenth street, Sheephead Bay.

One of the moving picture men assumed the alarmed spectator that the child on the raft was only a doll, but when the drama moved shoreward the old man, and the seemingly lifeless mother with the live baby at the mercy of the waves, ran after useless protest, and called Policeman Whalen, of the Coney Island station.

When Whalen arrived the "mother," Miss Florence Turner very much alive, and the baby, safe but wet, were being bundled into an auto.

C. G. Human, manager of the Hancock Opera House, will commence building two of the finest and largest high-class vaudeville and moving picture theaters in Texas. They are part of the circuit of fifteen is putting up in Texas. This new attraction will be something interesting, for the characters shown will be actually heard speaking.

Hundreds of lives were endangered when the moving picture machine in Alec Mann's nickelodeon, at 186 1/2 West street, San Francisco, caught fire from an electric wire. But for the prompt action of the operator a panic would have ensued. Several hundred people, the audience of the last performance of the day, were leaving the building, but they had no inkling of the fire owing to the cool head of the operator.

The audience had just shut down for the night. Below the operator the well-crowded theater was slowly being emptied. In the hum of conversation the moving audience did not hear a

sharp explosion, followed by the crackling of burning films. In an instant the flames lighted the place, but the crowd mistook the danger signal for the flaring light of the moving picture machine. Quickly the operator threw a cover over the blaze and rung in for the fire department. When the engines arrived the flames had been extinguished and the theater was emptied. The damage amounted to about \$300.

Some time ago the store 206 Genesee street, Utica, N. Y., was leased for three years to N. Pooles, of Auburn, a Greek, and he engaged C. C. Darrow, of the same city, to remodel the store and convert it into a place of amusement for the exhibition of moving pictures. Mr. Pooles has a similar place at Burlington, Vt., and he thought it would be a good stroke of business to establish another. He is a successful business man and stands well with the Greek merchants of Utica. Mr. Darrow began to remodel the store, but learned that the police had rigid city ordinance. This requires that in any building erected, any part of which shall be used as a public hall, the building shall be fire-proof; the plans and specifications shall be approved by the Common Council before beginning the construction thereof, and this shall also apply to existing buildings altered; and it is to be furnished with fire alarm and with automatic sprinklers to be approved by the chief of the fire department. No plans have been submitted to the Common Council, consequently they have not been approved, and the chief engineer has not approved the fixtures. Chief Sullivan regards the place as dangerous.

The work on the building is not yet complete and it is now stopped. Mr. Darrow says he was not aware that there was any such ordinance and he had no intention of violating any ordinance. He has built a score of such amusement places, and knew that where a new building was to be erected a permit is to be obtained from the building department; but there is no building department in Utica and in no place is a permit required for repairs. He has constructed the house in accordance with the rules of the National Board of Underwriters in relation to houses of this kind and they are very stringent and are the best issued, bearing date June 16 last. That part of the structure which is to be occupied by the picture machine is lined with 24-pound galvanized iron and everything has been done to make it fireproof. Mr. Pooles says he has no intention of violating any ordinance and will apply to the Common Council for the ordinance requires. Work on the building has been in progress for several weeks, and the nature of it has been known to all who pass that way.

The borough of Homestead, Pa., has decided to tackle the problem of regulating the phonograph and Burgess Louis Rott recently placed his signature to an ordinance making it unlawful for nickelodeons or other places to use these instruments to an extent that they become a nuisance.

The Standard Theater Company has been organized in Hamilton, O., with L. J. Wittman and C. J. Killen as the principal promoters. They will exhibit moving pictures and will occupy the Scott Building on High street.

Seeing moving pictures in the city jail is the unusual experience of James Cox, who was placed in the inner sanctum of the city bastille, Birmingham, Ala., under the influence of a strong drink, according to the charge written against his name on the jail register.

Not selfish in his pleasure, the deluded man knocked several times on the jail door and after securing the ear of Warden Schoenfeld invited him in to share the pleasures.

"Come in and see the pictures," the prisoner said to Mr. Schoenfeld, whereupon the warden's hair stood straight up.

"What pictures?" he finally succeeded in asking.

To humor the deluded man the warden went on the inside and stood awhile with the man looking at the bare wall, commenting on the beauty of the scenery in the pictures.

Disgusted, the warden turned his charge in the cell and returned to his office.

His only remark was: "Everybody is going mad on this moving picture business."

Proprietors of moving picture exhibitions and other places of amusement in Portland, Ore., must do away with phonographs, electric pianos and other alleged musical devices or forfeit their licenses. This is the decision of the license committee of the council.

Complaint was made that these mechanical players, several of which are operated outside of show places on the principal streets, are a nuisance, and the committee decided that it

would order them removed temporarily and later pass an ordinance covering the matter.

The protest against the operation of these instruments was directed chiefly at a moving picture exhibition in the Gearin Building at Thirteenth and Washington. This place has an electric piano that is said to entertain or disturb residents for blocks around, as the case may be. There are a number of first-class family hotels in the neighborhood and the boarders constituted themselves a voluntary "Society for the Prevention of Unnecessary Noises" and were represented recently before the license committee. They said that the incessant music had ceased to have a charm and that if it was not stilled the boarders threatened to desert en masse and the proprietors would be ruined.

Members of the committee added their personal testimony as to the unpleasantness of these noises and instructed the license officials to notify the owners to remove the players at once. If the order is not obeyed, the Council will revoke any license it sees fit and put these places out of business at its meeting Wednesday. In the meantime Deputy City Attorney Fitzgerald will draft an ordinance covering the order. Either the players will be declared a nuisance or they will be licensed so heavily as to be practically prohibited.

Al Reeves and Andy Lewis, two well-known theatrical men, together with about thirty show girls, woke up Fort Hamilton, Brooklyn, N. Y., and had a string of chorus folk in their wake. They had gone to Fort Hamilton to take some moving pictures to be used in connection with their show, which opens up some place some time next week, or some week, so the press agent said.

It takes too long to tell what they were trying to do, but after stopping at the brewery and washing down the dust accumulated from their long ride, somebody shouted to "get ready."

Out popped a Hebrew from the front door of the brewery and followed him an Irish woman. Then came—oh, yes—then came an Irish boy and then a policeman (the first one seen in Fort Hamilton this Summer); and then—The Girls. They all started after the Hebrew, who, by this time, was behind a bush about a block away from the brewery eating blackberries. He saw them all the time; sure, he saw 'em. The man with the picture machine followed in the rear, of course.

"Beat it, Arthur!" (That was the Hebrew's name.) Out popped "Arthur," and the bunch, who by this time were getting closer and closer, started after him again. Arthur made straight for the old dock. Al Reeves and Andy Lewis were mopping perspiration from their brows by this time, but were still in the chase and giving instructions. They arrived. Arthur felt of the water and shivered, and the woman—she shivered, too, in sympathy.

"Come on now, girls; get ready! Stand back, people; make way for us, please. Be nice now; be nice."

"All ready—go!" yelled Lewis, and Arthur (that's the Hebrew, you know) came running down from behind a big tree, followed by the Irish woman, the red-headed boy, the policeman and The Girls.

Into the water went the Hebrew and the old woman and the Irish cop.

"Stand back, everybody, and give us a chance!" shouted Reeves, but the kids wouldn't stand.

"Come on, then," yelled Andy.

About this time fifteen or twenty boys in bathing suits jumped in the water and what they did to Arthur, his wife, the cop and the boy was a-penny!

"Stung again," said Reeves.

"Oh, Lord, I'm glad it's all over," came from the bunch of chorus girls.

"Any more pictures to be taken, Mr. Lewis?" asked a chorus lady.

"Now, now, no more pictures. Not at Fort Hamilton, anyway. Say, kid, where can we get a car for New York? Come on, girls. Ladies and gentlemen, these pictures will be seen at one of the leading New York theaters next week, and"

Curb brokers in Broad street, New York, are making wagers as to who will show up best in a series of moving pictures that Arthur Hewitt, a photographer, of 123 Fifth avenue, has taken of them at the water. Three hundred yards of film were exposed at the close of trading, when the stock slump was at its height and the brokers were almost frantic in their buying and selling.

The camera was in the office of F. E. Warner & Co., at 39 Broad street, opposite the curb market, and stocks were for a few moments almost forgotten, so eager were the brokers to get in the picture. In a good-natured rush for the center J. B. Sheehan was thrown high in the air and odds of ten to one

are being laid that his will be the most prominent figure in the picture. The films are to be shown on the theatrical circuits here and abroad as illustrating American energy.

Charles Merrello and Joseph Mateucci plan to open their new moving picture parlors at 159 Smith street, in the Hess block, Perth Amboy, N. J. The picture machine will be under the management of Mr. Merrello.

Charleston, Ga.—Sheriff Martin is running a moving picture show by order of the Circuit Court. One of the numerous shows was obligated to a building contractor and it was said that the proprietor was preparing to leave Charleston, so the contractor had an attachment issued against the establishment.

A subsequent order of the court was issued, allowing the show to continue business, but appointed a deputy sheriff to collect the proceeds and for the first time in Charleston a business of the kind is conducted under the auspices of the court.

Another moving picture show is to be opened in the Mausert block, on Park street, North Adams, Mass. It is conducted by Hiller & Dargersch New York Enterprise Company. They will open the show in the quarters vacated by "Wonderland," which was conducted by Baker & Clairmont, of North Adams.

Robert Patton, of Dayton, O., will in the near future erect a new \$50,000 moving picture theater at Fifth and Linden streets. The building will be 260 feet, and the theater will be carefully and artistically designed.

The Oklahoma Film Exchange, of Oklahoma City, O. T., has just opened with all new stock. They also handle machines and supplies. Their address is 221 W. California street.

Frank W. Spreeter, of Cohoes Moving Picture Exhibit Co., Cohoes, N. Y., opened up to big business last week after running all Summer to fair business. He is going to close for two or three weeks to put in a new front in his theater there.

Mr. A. A. Hall, president of the Watertown Music Co., is in Troy managing their Wonderland Theater, on River street. The business is increasing day by day, and if indications count, this theater will no doubt do the banner business in Troy.

LICENSE MOVING PICTURE SHOWS.

The Berlin police has deemed it necessary to warn public school teachers in that city of the perils to which young girls are exposed in attending moving picture shows.

If these are perilous there, they are more dangerous here. Our police is far fewer in number than in Berlin and far less able to watch them. Less supervision over crowds is maintained here than in Berlin. Young girls are allowed to wander here more freely than there.

These moving picture shows are multiplying in this city. They take little capital. They admit crowds of people at 5 cents a head. They are not under supervision as to entrances and exits like theaters and halls. In Berlin, many of them are objectionable. In this city and in this country, while now and then a bit common and vulgar, they are not, save in rare instances, licentious or indecent. But they bring a host of people together at a low price in the dark.

These places of amusement should have a license and supervision. Their pictures should be passed upon before they appear. Their audiences ought to be under sufficient police watchfulness to prevent serious abuses.—*Windsor Press.*

MOVING PICTURE SHOWS LICENSED.

Provisions Under Which Village Board of Trustees Allow Their Operation.

Resolved, That during the pleasure of the Board of Trustees of the village of Canandaigua, moving picture shows, except as conducted in the duly licensed opera house, be permitted to conduct business in this village in accordance with the following conditions and not otherwise, viz:

1. No public operation or exhibition shall be had until there shall be filed with the clerk of this board a certificate of the Underwriters Association of New York State that the electric wiring and fixtures, except service connection, has been examined and found in a satisfactory condition; and that any change therein shall be likewise examined and certified.

2. That no public operation or exhibition shall be had or given until there shall be filed with the clerk of this board a certificate or statement from a Fire Warden that he has examined the assemblage hall or room where the exhibition is to

be given and finds that it is safe, the exit or exits of the said hall or room sufficient and accessible, and also stating the maximum number of persons to be permitted to be present at any one time.

3. That the light or picture machine shall be operated only by a competent and experienced person, who shall be a citizen of the United States and over twenty-one years of age.

4. That such operation and exhibition shall be had and given only on week days, so called, and shall not continue later than 12 o'clock p. m.

5. That no child of school age, during school hours, and no child under sixteen years of age, at any time, shall be permitted to be present unless accompanied by adult person.

6. For each place or plant conducted as a moving picture exhibition there shall be paid to the Chief of Police of this village for the benefit of said village on or before Monday noon of each week a fee of \$6 and his receipts shall constitute a permit to conduct business until Monday noon of the following week, such receipt, however, being at all times given and accepted subject to the conditions of this resolution.

7. Before any pictures are exhibited to the public the same shall be exhibited to and approved by the Chief of Police, also all street advertisements of such shows shall be subject to the approval of said Chief of Police.

CHRONICLES OF THE KHAN.

Moving Pictures.

I knew Old Bill Teeple's ghost was outside waiting till Big Bill got through picking thistles out of various parts of his body with Aunt Lucy's darning needle. Big Bill has to ride home on the loads of grain, and as the barley was pretty mildling this year, he has been leading the steamroller. He had a sort of operating table rigged out in the drive hall and with the assistance of the 'Ome boy and a few large mirrors borrowed from the house he made quite a job of it. When the massacre was over and all was silence Old Bill Teeple's ghost stole into the Wigwam.

"I was over to Jericho Junction the other night," began Old Bill's spook, "and I dropped in to see some moving pictures in the town hall. I must say that they were mighty crude and not to be compared with some of the moving pictures that I have seen."

"Do you know that every scene and every sound on this earth ever since it has come forth out of the void have been recorded. The measureless depths of space beyond are a vast film which records unerringly every movement and every sound. The sound waves made by St. Paul on Mars Hill are still traveling, and if you behave yourself some day you may be privileged to see St. Paul and hear his great oration from his own lips."

"Some place far in space you could hear and see the battle of Waterloo; there's a moving picture worth seeing! Or a guide to take you to the spot in space where the battle of Trafalgar is going on to-day, for the waves of sound made by the thunder of its cannon and the shouting of its captains are still rolling outward, and the light waves which display the scene keep them company. You have no idea what space means. I'd like talking to an Old Country man about the size of the Dominion of Canada. He can understand distances, say, from London to Glasgow, but when you talk about thousands of miles he thinks you are toying with him."

"I went with some American shades the other day to see Custer's last battle, and it certainly was a lu-lu. Rain-in-the-Face and Sitting Bull and Whistling Elk were along with the rest. There was an object lesson for you! Such a pitiful sight I never saw. Human beings killing and tearing one another to shreds."

"You know that I'm a Fenian Raid veteran," said Bill Teeple's ghost, sheepishly; "and the other night I hunted up the spot where the battle of Ridgeway was going on. I had a 'Mentor' friend 'long with me—a very decent chap, too—and I thought he would hurt himself laughing, but after it was over I got the guide to turn on the battle of Bull Run; and it was my turn to laugh. Talk about Longboat! Why, lots of them fellers had Longboat skinned a mile."

Old Bill Teeple's ghost sat smiling reminiscently for a while and then continued:

"I had my reasons for wantin' to see the picture of Ridgeway. I wanted to find out how I got hurted. I always thought I was hit by a spent bullet or something; but I fell over fence—or, rather, the fence fell over me. I really never thought that I could move as quick as I did that day. That's the way the angels keep a ghost humble. When he gets gay, they drop him out, and let him watch himself for one day—for one long day—an' that's generally enough. The sassiest of them come at night without a word to say. It's a great educative scheme."

Moving Picture Exhibitors' Association.

Regular Meeting.

A meeting of this association was held at Nicola Seraphine's theater, Third avenue and Seventy-second street, New York, Monday, August 26. Nicola Seraphine, the president, called the meeting to order, with a fair sprinkling of renters and nickelodeon proprietors, but it was found there was not a representative gathering of members, so that very little business could be done. Mr. Mosher, of the Actograph Company, was called upon to voice the sentiments of the renters and their attitude to the association. In the course of his remarks he said he was not interested in nickelodeons as a proprietor, nor would he or the company he represented ever own one. He did not think it just for manufacturers or renters to own them as it gave them a very unfair advantage, and he suggested that renters should refuse to support all such and get their film from a source that was uncontaminated.

Messrs. Miller, Mercer, Barker and Seraphine having addressed the meeting, it was agreed to adjourn until Thursday, September 5, when it is hoped that a larger number of members would be present, at 11 A. M., in Nicola Theater, Seventy-second street and Third avenue.

The greatest men in your histories are to-day the humblest of ghosts. Nothing breaks up Napoleon Bonaparte more than to go out and see where he made a mess of things.

"This old earth is a great big book of illustrations, for use in the schools of the next world.

"If you want to see what greed and lust and pride and bigotry have done, the living scenes are there for you. I have sat for days watching the Invincible Armada sailing up the Channel. I have watched for hours the Crusaders struggling toward Jerusalem—another fool procession—and I have seen the mob stone Stephen to death.

"I have seen the fight between Heenan and Sayers, and Heenan certainly got the double-cross; and I have listened to Demosthenes for hours.

"These pictures are for the purpose of teaching people that they are not to spoil the next world as they spoiled this one. There is always a good spirit with you to show you the folly of the thing. He points out to you what a beautiful, what a heavenly world this was, and then shows us the Battle of Gettysburg or Lindy's Lane, or the size of Corinth or Paris or Troy.

"Are there no pleasant pictures recorded in space?" I ventured to inquire.

"Yes—yes, there are," replied Old Bill Teeple's ghost, hesitatingly. "Yes, there are, of course; but I followed one man from his cradle to his grave, and he was only what I would call real copy for a few hours during all that time. I have seen where success—what men hoped and longed for, what they strove for—brought them agony and despair, and I have seen other fellows who were good and lucky that they didn't get what they wanted.

"You people talk about the Recording Angel. That right? But you're only got a child's conception of what it means. There is a Recording Angel all right, but on a grander scale than human minds can grasp. Hark!"

"Cock-a-doo-die-doo-o!"

"Why don't you write that rooster's neck?" growled Old Bill Teeple's ghost, as he vanished through the wall.—THE KHAN in *Orlando Star*.

(There are a few good ideas in the above for film subjects.—Ed.)

Film Review.

THE TIRED TAILOR'S DREAM.

BIOGRAPH.

This production comes at a most seasonable time. Now, when the young man's fancy turns to a new Fall suit and verdant nature takes on its cloak of gold, the knight of the needle and thread toils restlessly for the clink of gold. Herman Stitch, an old tailor, worn out by the arduous task of perceiving that corporal work of mercy, "clothing the naked," sits dozing in his shop. He falls into a sound sleep and dreams, oh such a dream! Here follows his hallucination: The door opens and smiling Hector from the sun-scarred slopes of the Pampas Plains, enters and demands his suit of clothes. It isn't finished—nor even started. With gun in hand the obstreperous ogre points to the clock and warns our friend that he will return in an hour, and if he isn't finished by then—well, he will indulge in a little target practice. Poor Herman is surely up to the minute. He sits paralyzed with a fearful anticipation of taking on weight by means of leaden bullets, for he realizes his utter helplessness and must needs bow to the inevitable, when his faithful tools get busy. The chalk, arousing them from their hectic slumber, starts off with the square and, as if by bolt of cloth unrolls itself, they mark the pattern, followed by the shears which snips it out. The clothes brush, anxious to get its share of the work, smoothes out the folds. The disintegrated suit now goes to the machine, which sews it up with lightning-like rapidity. Finished, it places itself on the ironing table and the tailor's goose presses it out. As the coat, vest and pants are pressed they make their way to the

hangers, where they await the return of the hunched wainwright, his attendant firemen, and without the aid of helping hands. The various articles seem endowed with human intelligence and go about their work in a business-like manner. When our bellicose bully re-enters, the suit, still possessed of apparent life, proceeds to place itself unaided upon his Apollo-like figure in lieu of the old one, which he discards. As he departs, he, in payment, throws into the air a roll of notes big enough to choke a chimney. Herman now awakes with a start and is relieved to know that all this happened during his sojourn in Nodland. This is undoubtedly the funniest film ever made, as well as the most mystifying.

THE FIREMAN AT THE THEATER.

ITALIANA CINES.

No modern theater nowadays is fully equipped without its attendant firemen, and we are introduced to one who is placed on duty behind the scenes. He evidently has a large heart, for as a ballet girl comes toward her dressing room he tries hard to attract her attention and to make love to her, which she repulses, telling him to attend to his duty.

A group of girls now appear and our fireman ogles and grins at the bevy of girls, who treat him with a fair amount of amusement and laugh at his ungainly gait and his awkward love-making. Vanishing into their rooms, they leave him alone to the solitary curtain and the corridor. Tiring of acting as sentinal, he peeps into the dressing-room, where what he sees is vividly brought out on the screen through the peephole showing a ballet girl trying her steps. Having satisfied his curiosity, he comes to

another room, where a fat man is seen making up the result of which is shown to the audience. Hearing footsteps, our fireman is instantly alert, and the leading lady passes by bearing a beautiful bouquet of flowers. He attempts to intercept her, but she scornfully waves him away and enters her room and our peeping Tom immediately glances his eye to the chink and what he sees we also see depicted on the screen. In this instance the make-up is extremely good and the devolution of a perfect woman is complete when we see the leading lady taking off her wig, throwing off her beads, taking off the India-rubber inflated bust, until she stands before us a man. Turning around, he catches the eye of Peeping Tom at the door and he instantly orders him away.

The next scene to which our fireman's curiosity leads him has two occupants, one being the star and the other being a colonel admirer in the full glory of his regimentals, busily engaged in making love to the intense delight of the audience and of Peeping Tom. A merry clown appears in the corridor. His silent footfalls are not heard by the fireman, who is so intent with the scenes that he is witnessing that he allows the clown to approach him, so noiselessly had he appeared upon the scene, and take from his belt the turkey, and going to the stand Merry Andrew proceeds to turn on the water.

The hose, the nozzle of which is held in the hand of Mr. Fireman in such a way that to his great astonishment he instantly gets a wetting and in his confusion trying to stop the water flowing from the nozzle, he half drowns himself. The actors and actresses, hearing the noise and commotion outside, open the doors of their dressing-rooms to ascertain the cause, with which all

are treated to a cold shower bath, each and all trying to get away by the way of the stream of water. Gradually retreating out across the stage, in which a trap door is open, Mr. Fireman, afraid to let go of the hose, is led with them, and not noticing the trap door falls through to the scene below, where he lays for a moment dazed and half stunned.

This scene represents the fairy coming from underground, and the water being turned off by the same clown who turned it on, the scene proceeds. The curtain is turned up and underneath the stage the working mechanism of the fairy, with Mr. Fireman crouching behind, and having only half recovered his senses, rises with the fairy. Finding himself the object of all observers, he keeps crouched down behind and then the ballet appears on the stage and our fireman is observed and surrounded. The curtain is rung down and our fireman is ignominiously freed from his position in the theater.

SLAVERY OF CHILDREN.

ITALIANA CINES.

The scene opens in the grape-growing district, where a group of healthy children are busy loading up the baskets. A well-dressed man appears and engages in conversation with the boys, whom he fires with enthusiasm as the thoughts of gold to be obtained according to his promises and shows them bills of large denomination. The boys call their companions, who are told about the fortunes to be gained by going away as apprentices to the gentleman.

They lead him to the parents, who are soon willing to sign away the liberty of their children. The man makes the tour of the village gathering in recruits, his last conquest being a girl, who is the only subject of an agent's interest. The inducements offered and promises made he reluctantly signs the apprenticeship bond. Having obtained all available children, he takes them to the depot, where an affecting leave-taking of parents and children is witnessed. The scene now changes to the exterior of a large iron works and the children are led like prisoners through the gates; by and bye they are seen pushing heavy trucks of coal along rails to the blast furnaces, and when they are tired and stagger under the heavy load, they are whipped unmercifully by the men for whom they work. The scene is changed to the smelting furnaces, where the molten metal spurts and hisses from the mouth, and the children are observed performing herculean tasks with the molten steel ingots and fall exhausted. Their taskmasters whip them to their feet; the two oldest, a boy and girl, about fifteen years of age, are seen to be most unmercifully punished and left to recover. The boy cheers his companion with ideas of escape. Darkness now settles down and in the midnight watches round the furnace the two are seen to steal stealthily away, down the winding iron stairs, through the foundry grounds, out far out into the country, down precipitous rocks to the seashore. Some time elapses and the scene changes to the woods near their home and the two fugitives are seen footsore and weary, the boy supporting the girl and encouraging her on. At last they reach the home of the girl, who is received into the arms of her father, who goes in quest of refreshment, which, alas, comes too late, for as he reaches her, his daughter falls dead at his feet. The father consoles him and they vow vengeance on the slaveholders.

CAB 23.

SELIG.

The adventures of Cab 23 and its "skiddo" driver have been taken advantage of to produce an unrivalled piece of film comedy.

The cab driver's home opens the picture, it being evident that the man is tired—probably from his work of the night before—and does not wish to go out; his wife, however, wishes him to do so, and finally he brings his old horse out of the stable and, hitching him up to the cab, drives off to see what the day will bring forth, which proves to be plenty.

Arriving at the stables the cab's first fare is decidedly not a "fair" one, but a negro wench of darkest hue, who deposits her basket of laundry on the seat of the cab and ensconces herself inside. It seems, however, that the far is no cab driver's liking and he drives so roughly as to throw both washing and washerwoman out of the vehicle and leaves the wench storming in the middle of the road with her washing scattered around her.

His next fare is a Rube and his wife who are seeing the city, and from whom he obtains their money before he lets them into the cab, and after a short ride induces them to get out to see some sight and drives off, leaving them in despair. Getting back quickly, the cab driver manages to run over and scatter the contents of two push carts and finally regains his stand.

Now the cab driver gets his—a tough citizen appears and insists on getting into the cab; the driver objects and asks for money, but gets a licking instead and the tough taking his hat and coat, kicks the unfortunate driver out of his rick and drives off, leaving the box driver to look for a fare on his own account. He encounters a gentleman who has been dining much too well and shows it. This looks good to the new driver, who dismounts and persuades the intoxicated individual to get into his cab, after relieving him of all his valuables, but the poor fellow cannot maintain his equilibrium and at last rolls out of the cab and is left to his fate by the heartless cabby.

The next fare is a very portly gentleman, who appears to enjoy his ride, but unfortunately is so heavy that he breaks through the floor of the cab, and being unable to attract the driver's attention, is compelled to run along as fast as the horse can trot, with his legs protruding through the bottom until he finally succumbs and is also left sprawling in the road.

When the driver loses his fare, he loses no time in lamenting, but patches up the bottom and drives on till he picks up a couple of ancient ladies, who desire to take a drive. All goes well until, alas! a wheel comes off, the ladies are thrown out, the wheel replaced and the cab man drives off, leaving the ladies minus what they had paid and not knowing how to get home.

The cab driver's next adventure is serious. Being pretty far gone in drink, he collides with a policeman on his beat, who immediately pursues him. At first it seems as if he would escape, but one more accident occurs; a junk dealer drives his wagon across the street and the cab smashes into it, delaying the game long enough to enable the pursuing policeman to arrive on the scene and arrest both cab driver and junk man, and putting them into the hands of the station house. Apparently the cab is hoodooed, for on the

way to the station the policeman runs into an inoffensive old Irishwoman, and on her complaining, takes her into custody and loads her into the cab also.

The policeman is a poor driver and ends the adventures of Cab 23 in a very unexpected manner; with great carelessness manages to overturn the cab, exciting the occupants; the horse runs away; the driver and junk dealer escape. "Biddy" dragged out of the ruins more dead than alive and the cab itself is a total wreck.

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The Vanderbilt Cup.....	400	ft.

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How But Sure.....	600	ft.

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Looking for the Medal.....	354	ft.
Smoker's Horse Winning the Derby.....	847	ft.
Smoker's Generosity.....	287	ft.
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The Dog Acrobats.....	224	ft.
Shady Interference.....	500	ft.
Smoker's Escape.....	404	ft.
Smokers in a Spanish Inn.....	320	ft.
Smoking His Change.....	424	ft.
Smoking My Back.....	317	ft.

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The Dog Snatcher.....	595	ft.

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Smoker's Revenge.....	900	ft.
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When Women Vote.....	600	ft.
And the Dog Came Back.....	750	ft.
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How Much Mother-in-Law.....	295	ft.
How's Letter.....	295	ft.
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MELIES.

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How Shipping Cheese.....	1060	ft.
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Magician's Retort.....	238	ft.
The Witch.....	1050	ft.
Magical Flirtation.....	238	ft.
How Merry Frolics of Satan.....	1050	ft.

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Don Juan.....	660	ft.
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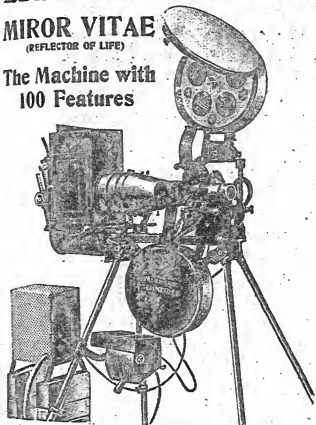
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